...mentary Classics

VERGIL

GEORGIC II

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Elementary Classics.

Virgil. Georgica

P. VERGILI MARONIS

GEORGICON

LIBER SECUNDUS.

Edited for the use of Schools,

BY THE

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PREFACE.

In the accompanying notes to the Second Georgic large use has been made of the best English editions of Vergil, but, as it is not well to perplex beginners with a conflict of authorities, the alternative views of a doubtful passage have been for the most part ignored, and the interpretation which on consideration commended itself has been presented alone. A common-sense explanation of difficulties has been attempted, with the smallest possible use of the technicalities of scholarship and grammar. Not much has been translated, and less would have been, if translation instead of longer explanation were not sometimes a necessary economy of space in a small volume. Illustrations also, except from English, have been sparingly used. Even the parallelisms with certain passages in the poem of Lucretius which characterise this Georgic

have been left out of sight, such references having no meaning to those who are not yet acquainted with that writer, and tending therefore rather to encumber than assist a boy's understanding of the author before him.

The inexperienced are cautioned not to mistake paraphrases or explanatory remarks in the notes for translations. The latter are always distinguished by inverted commas.

J. H. S.

INTRODUCTION.

To understand and enjoy a great poem we need to know what led the poet to write it, what facts or feelings of the time he meant to give expression to. Unless we have seen the poet's purpose, his leading idea, unless we are aware as we read his lines of the still undercurrent of feeling which the words only half give voice to, we shall be blind to not a few of the beauties most characteristic of his work, and miss just the thoughts which he is most anxious to convey. A few words then on the motive of the Georgics, by way of introduction to the portion here edited, will not be wasted.

The Georgics (Georgica, τὰ Γεωργικά) profess in their title to be a treatise on Agriculture. It is perhaps difficult for modern readers to think of them in this way, because our own authorities on tillage, market-gardening, breeding, and bee-keeping, and the like, are not accustomed to lay down their views in heroic metres or even in blank verse, but in matter-of-fact

prose. But Vergil's own countrymen accepted his work as scientific, and Columella, some two generations later, classes Vergil with Cato and Varro (plain practical writers on the same subjects) as a standard authority, quotes his verses to support views of his own, and pays him the sincere tribute of imitation by writing in verse 'inspired by his divine example' a book upon gardening 'to fill up what was wanting to the Georgics.' Even now-a-days those who are competent to speak, though they might not recommend him as a guide to the British farmer, at any rate testify to the correctness of his observation of rural matters and his genuine acquaintance with the details of the husbandry practised in his own times. Moreover Vergil himself professes a practical object, and, in the introduction to the poem, invokes Augustus to share his own pity for the husbandmen 'ignorant of the true path' (*ignaros viae*), and to help, like a Providence, to guide them aright[1]. It would not then be an unnatural, though doubtless an incomplete account of the motive of the poem to suppose that Vergil, born and bred a countryman, and sympathising with the depressed condition of agriculture in Italy, where the great landowners were absentees and the free labourers and yeomen were dwindling off the land, took in hand to write a manual which should be practical enough to instruct the latter class, and attractive enough to

[1] G. I. 41.

tempt back some of the former to try the charms of a residence in the country. At any rate, a modern student has found a similar motive for *editing* the Georgics. Mr Keightley in his preface to the Bucolics and Georgics tells us that he has 'a moral object,' and proceeds, 'I am not without hope that young men, from reading and understanding the rural poetry of Vergil, and learning something of the agriculture of the ancients, may have their curiosity excited about that of the present day, and thus be led to acquire a taste for rural life and husbandry; and that afterwards, as landlords, as private gentlemen, or as professional men, they may take a lively interest in our British agriculture, and seek to promote the welfare and to elevate the character of those engaged in it.'

If we knew what success Mr Keightley's Notes on the Georgics have had among country gentlemen and landowners 'ignorant of the true path,' we could better judge how far the original was likely to help the farmers of its own day. But that *some* practical result was expected from the work may probably be inferred from the fact that it was suggested by Maecenas. It was part of the state-craft of Augustus to employ the genius of the literary men in recommending the new order of things to the mind of the nation: if then Maecenas, his unofficial prime minister, proposed a task to the poet, it is likely he thought of other things besides the fitness of the theme for Vergil's special talents, and hoped to make his art an instru-

ment of his master's government, or rather (lest we do him an injustice) an agency of national improvement. Doubtless Maecenas knew as well as any man that the real strength of the Roman state was drawn from the simple, hardy, self-reliant life of the Roman husbandmen. To commend this life to the respect of the citizens was to commend the virtues which made Rome great :—

Hanc olim veteres vitam coluere Sabini,
Hanc Remus et frater, sic fortis Etruria crevit
Scilicet et rerum facta est pulcherrima Roma.

But neither the policy of Augustus nor Vergil's own compassion for his fellow-countrymen, astray for want of a guide, are enough to explain why the Georgics came to be written. Whenever anything great in literature has been created, it has been because the writer has perceived and loved something beautiful or admirable in nature, or in thought, or in the doings of men. Shakespeare had felt the dignity of English history, and he writes the Historical Plays: a modern poet has been powerfully fascinated by the Legend of Arthur, and we get the Idylls of the King. The vision of beauty which had entered Vergil's heart was something nearer to him than either of these to their poets: it was the sight and the thought of Italy, *magna parens frugum, magna virum*, the goodly theatre of a more goodly history, a land without a rival for the bountifulness of its soil and its sweetly

tempered climate; a land filled to overflowing with corn and wine and oil; watered by fair rivers flowing past teeming harvests and herds of pasturing cattle; made strong and wealthy by fastnesses piled on mountain heights or rich cities planted by the waters; above all peopled by a 'happy breed of men,' of whose stubborn fibre the heroes had been made whom the world from east to west had been taught to fear. Italy and the life which she nursed, the life of stern but well-rewarded and congenial industry led by her peasants and yeomen, their simple masculine virtues, their days of toil repaid by the bounty of 'most righteous earth,' consecrated by a pure and reverent worship, and solaced by home affections—this was the image which possessed him like a passion until he found a voice for it in the Georgics. What fascination the good land of Italy would exercise on a native poet may be guessed from the enthusiasm which it has moved in aliens:

> Open my heart and you will see
> Graved inside of it, "Italy,"

is said by a living writer, but has been felt again and again before him. And Vergil was more fitted than other men to feel this charm, not only because of a genius naturally receptive of the more subtle and tender emotions, such as come to us from the sight of beautiful or historic places, but because the most characteristic gift of his nature is one which is also the

most characteristic of the Roman virtues—that love of home and country, that reverence for the natural affections which attach to them, to which they gave the name of *pietas*. Such a nature could have found no more congenial task than this of glorifying the country to which his tribute of 'natural piety' was due, and on whose soil the sentiment so powerful in himself had most abundantly thriven. Here then we find the true purpose of the Georgics, and that not a temporary one. Perhaps the author and his readers dreamed the poem would serve a practical end, do something to set right the time, which was so sadly out of joint, by winning men back to industry, simplicity, and religion. We value it because it paints the picture of an order of things, fast vanishing even while the poet transfers its outline to his canvas, but which had been noble and beautiful in its time and worthy of men's remembrance. The distinctest features in this picture are given in the two splendid episodes, headed in our text 'the Praise of Italy' and 'the Praise of Country life,' which give to the second a kind of primacy among the four books, and justify its selection as a representative of the poem as a whole.

The feeling in which we have found the true source of the poem is the secret of the power which animates its loftier passages. What has still to be accounted for is the sustained charm with which the reader is carried along the ordinary level of the sub-

ject. The poet has to deal with not very promising material: the details which concern him, the cares and toils and satisfactions of the rustic, are very homely, 'hempen-homespun' in their simplicity and prosaic associations. Yet we never find the treatment undignified, are never shocked and never wearied.—How has Vergil contrived this?

In the first place, by what we call his Art. Just as a landscape painter knows how to choose the moment, the special light in which his scene gathers most romance, knows what features to bring into high relief, and what to let sink out of sight, so the painter in words, when he has to tell us of some farming operation or phenomenon of nature, throws his strong lights upon those circumstances of the fact which suggest the liveliest image to the fancy or kindle a train of most pleasant associations. In other words, he presents the fact to us through the element of beauty in it. Has he to describe the conversion of woodland into arable, he pictures the indignant heat at the long waste of good corn-land with which the farmer hacks down the 'idle' timber: as the trees crash we hear the flutter and the cry of the birds driven aloft from their homes, and see next moment the light glisten on the moist soil-ridges, smoothed by the push of the ploughshare (*v.* 207). Has he to speak of the transformations effected by grafting one tree on another, he makes us see the swine crunching the acorns on an autumnal slope shaded with elms

(*v.* 72). Has he to give advice to the grazier about the choice of pasture-lands, there rises the landscape of some 'wide-watered shore,' with snowy swans floating on the brimming, reed-grown stream (*v.* 198).

But he has another resource, for which he is less often given credit. We are not charmed simply because he touches common things with art, because 'he breaks the clods' as Addison says 'and tosses the dung about with an air of gracefulness,' but, even more perhaps, because he has (what genius always has) a real affection for the details he treats of, and makes us feel it with him. This heartiness of Vergil often escapes notice. Hedging and ditching, sowing and carrying, digging, ploughing, and cross-ploughing —the thought of these operations, commonplace as they are, touches him with delight, comes to him like a whiff of morning air, affects him like the scent of fresh-hewn timber or the smell of sweet soil after summer rain. Let any reader remember what pleasant thoughts have poured into his brain when first he has read such lines as these of Tennyson:

> 'O sound to rout the brood of cares,
> The sweep of scythe in morning dew,'

and he will understand the gusto with which Vergil will discuss the pattern of a plough, or the points of a cow, or the true method of dividing out a vineyard. In the second book this enthusiasm for his subject takes a specially winning form in his practice (com-

moner with modern than ancient poets) of describing[1] the life of trees and plants and even of things inanimate in terms which imply the feelings of men. It would be easy, but at this stage of a lengthened introduction not convenient, to cite a score or two of tender touches in illustration. Such delicate affection as a naturalist bestows on the wild creatures, making them part of his family circle, having sympathies and confidences with them, talking of their concerns, their pairing or breeding or migrating, as of those of friends and intimates,—almost such affection, though with his own reserve, does Vergil deal out to his pets of orchard or woodland, full of fatherly pity for the trials of young vine or sapling[1], considerate that they shall get no hurt from the mangling knife of an unskilful pruner[2], or the nibble of persecuting goat or roe[3], or the cold shadow of the mother tree[4]. And in return his protégées take him into confidence, and he learns how they think and feel: he sees the docile growths of the woodland exerting themselves to learn the lessons of civilisation[5]; he notes the wild tree that has received a fruitful graft wondering at the delightful transformation and preening herself in her new leafage and unfamiliar fruit[6]; he has sympathy with the corn crops 'taking heart' after a burst of rain[7], and even listens to the miserable boast of the

[1] *v.* 343, 363. [2] 301. [3] 373. [4] 55. [5] 51. [6] 82. [7] 350.

chalk and tufa-stone that no lands can match them in feeding and housing snakes[1].

The merits which are most characteristic of Vergil are not also the most obvious; of his work, if of anyone's, it is true that 'more is meant than meets the eye;' and a beginner often sees only what is artificial in his poetry, the over-refinement of phrase and diction, the inverted idioms and perplexing variations on straightforward speech, the untranslateably subtle allusions. It would have been a grateful task, then, to have spent more time in pointing out to those, who may at first sight miss it, the more human side of the poet's genius, and the qualities which have given his works their fascination for so many thoughtful and powerful minds of other times than his own. Perhaps, however, a hint is enough. The clue which a few sentences and an illustration or two may have put into a reader's hand, will serve to lead him through the pleasant places, the tracks haunted by a reserved but ever-present fancy, the

green wood ways and eyes among the leaves

which make a journey through Vergil's rural poetry the delightfullest of country rambles.

But these remarks have been extended beyond their limits,

Et iam tempus equum fumantia solvere colla.

[1] 215.

P. VERGILI MARONIS GEORGICON

LIBER SECUNDUS.

Vv. 1—8. *I have sung of tillage and the seasons. Be present, father Bacchus, to assist me in a new enterprise—the praise of the vine, and the trees of orchard and of woodland.*

Hactenus arvorum cultus et sidera caeli,
nunc te, Bacche, canam, nec non silvestria tecum
virgulta et prolem tarde crescentis olivae.
huc, pater o Lenaee; tuis hic omnia plena
muneribus, tibi pampineo gravidus autumno
floret ager, spumat plenis vindemia labris;
huc, pater o Lenaee, veni, nudataque musto
tingue novo mecum dereptis crura cothurnis.

A Bird's-eye View of the Subject.

Vv. 9—34. *There are various methods* (1) *by which Nature* (10—21) *propagates trees, viz. by spontaneous generation,*

from seed, and by suckers; (2) *by which Art propagates them, viz. suckers, sets, layers, cuttings, pieces of the cleft wood, and engrafting.*

Principio arboribus varia est natura creandis.
namque aliae, nullis hominum cogentibus, ipsae
sponte sua veniunt camposque et flumina late
curva tenent, ut molle siler, lentaeque genestae,
populus et glauca canentia fronde salicta;
pars autem posito surgunt de semine, ut altae
castaneae, nemorumque Iovi quae maxuma frondet
aesculus, atque habitae Graiis oracula quercus.
pullulat ab radice aliis densissima silva,
ut cerasis ulmisque; etiam Parnasia laurus
parva sub ingenti matris se subiicit umbra.
hos natura modos primum dedit; his genus omne
silvarum fruticumque viret nemorumque sacrorum.
Sunt alii, quos ipse via sibi repperit usus.
hic plantas tenero abscindens de corpore matrum
deposuit sulcis; hic stirpes obruit arvo,
quadrifidasque sudes, et acuto robore vallos;
silvarumque aliae pressos propaginis arcus
exspectant et viva sua plantaria terra;
nil radicis egent aliae, summumque putator
haud dubitat terrae referens mandare cacumen;
quin et caudicibus sectis—mirabile dictu—
truditur e sicco radix oleagina ligno;
et saepe alterius ramos inpune videmus
vertere in alterius, mutatamque insita mala
ferre pirum, et prunis lapidosa rubescere corna.

Vv. 35—46. *Come, my countrymen, to a new conquest—to master the science of husbandry, and subdue the earth. Do you, Maecenas, share my voyage of discovery.*

Quare agite o, proprios generatim discite cultus,
agricolae, fructusque feros mollite colendo,
neu segnes iaceant terrae. Iuvat Ismara Baccho
conserere, atque olea magnum vestire Taburnum.
tuque ades, inceptumque una decurre laborem,
o decus, o famae merito pars maxuma nostrae,
Maecenas, pelagoque volans da vela patenti.
non ego cuncta meis amplecti versibus opto,
non, mihi si linguae centum sint, oraque centum,
ferrea vox; ades, et primi lege litoris oram;
in manibus terrae; non hic te carmine ficto
atque per ambages et longa exorsa tenebo.

Vv. 47—60. *Nature needs the help of Art to supplement all her methods: trees produced by spontaneous generation are not fruit-bearing till you graft upon them: natural suckers are dwarfed unless transplanted: seed-grown trees grow slowly and lose their good qualities.*

Sponte sua quae se tollunt in luminis oras,
infecunda quidem, sed laeta et fortia surgunt;
quippe solo natura subest. tamen haec quoque, si quis
inserat, aut scrobibus mandet mutata subactis,
exuerint silvestrem animum, cultuque frequenti
in quascumque voces artis haud tarda sequentur.
nec non et sterilis, quae stirpibus exit ab imis,
hoc faciet, vacuos si sit digesta per agros:

nunc altae frondes et rami matris opacant,
crescentique adimunt fetus, uruntque ferentem.
iam, quae seminibus iactis se sustulit arbos,
tarda venit, seris factura nepotibus umbram,
pomaque degenerant sucos oblita priores,
et turpis avibus praedam fert uva racemos.

Vv. 61—72. *No: nothing will bear fruit without man's labour. But for different kinds of trees we must choose different methods of propagation—viz. by truncheons, layers, sets, suckers, and by grafting.*

Scilicet omnibus est labor inpendendus, et omnes
cogendae in sulcum, ac multa mercede domandae.
sed truncis oleae melius, propagine vites
respondent, solido Paphiae de robore myrtus;
plantis et durae coryli nascuntur, et ingens
fraxinus, Herculeaeque arbos umbrosa coronae,
Chaoniique patris glandes; etiam ardua palma
nascitur, et casus abies visura marinos.
inseritur vero et fetu nucis arbutus horrida,
et steriles platani malos gessere valentis;
castaneae fagus, ornusque incanuit albo
flore piri, glandemque sues fregere sub ulmis.

Vv. 73—82. *Even the operation of grafting is not single: there is budding* (74—77) *and there is grafting proper* (78—82).

Nec modus inserere atque oculos inponere simplex.
nam, qua se medio trudunt de cortice gemmae
et tenuis rumpunt tunicas, angustus in ipso

fit nodo sinus: huc aliena ex arbore germen
includunt, udoque docent inolescere libro.
aut rursum enodes trunci resecantur, et alte
finditur in solidum cuneis via, deinde feraces
plantae inmittuntur: nec longum tempus, et ingens
exiit ad caelum ramis felicibus arbos,
miraturque novas frondes et non sua poma.

Vv. 83—108. *But our subject is more diversified yet: each kind of tree has again its varieties, but none so many as the vine: these are beyond all number.*

Praeterea genus haud unum, nec fortibus ulmis,
nec salici lotoque, neque Idaeis cyparissis;
nec pingues unam in faciem nascuntur olivae,
orchades, et radii, et amara pausia baca,
pomaque et Alcinoi silvae; nec surculus idem
Crustumiis Syriisque piris gravibusque volemis.
non eadem arboribus pendet vindemia nostris,
quam Methymnaeo carpit de palmite Lesbos;
sunt Thasiae vites, sunt et Mareotides albae,
pinguibus hae terris habiles, levioribus illae;
et passo Psithia utilior, tenuisque Lageos,
temptatura pedes olim vincturaque linguam;
purpureae, preciaeque; et quo te carmine dicam,
Rhaetica? nec cellis ideo contende Falernis.
sunt et Aminaeae vites, firmissima vina,
Tmolius adsurgit quibus et rex ipse Phanaeus;
Argitisque minor, cui non certaverit ulla
aut tantum fluere aut totidem durare per annos.

non ego te, Dis et mensis accepta secundis,
transierim, Rhodia, et tumidis, Bumaste, racemis.
sed neque, quam multae species, nec, nomina quae sint,
est numerus ; neque enim numero conprendere refert;
quem qui scire velit, Libyci velit aequoris idem
discere quam multae Zephyro turbentur arenae,
aut, ubi navigiis violentior incidit Eurus,
nosse, quot Ionii veniant ad litora fluctus.

Vv. 109—135. *But though the wealth of vegetable life is so great, it is not all seen on the same spot. Each country has its own trees and herbs. One of the most noteworthy is the "blessed apple" of Media, a sovereign antidote.*

Nec vero terrae ferre omnes omnia possunt.
fluminibus salices crassisque paludibus alni
nascuntur, steriles saxosis montibus orni:
litora myrtetis laetissima; denique apertos
Bacchus amat collis, aquilonem et frigora taxi.
aspice et extremis domitum cultoribus orbem,
eoasque domos Arabum pictosque Gelonos:
divisae arboribus patriae. sola India nigrum
fert ebenum, solis est turea virga Sabaeis.
quid tibi odorato referam sudantia ligno
balsamaque et bacas semper frondentis acanthi?
quid nemora Aethiopum, molli canentia lana?
velleraque ut foliis depectant tenuia Seres?
aut quos Oceano propior gerit India lucos,
extremi sinus orbis, ubi aera vincere summum
arboris haud ullae iactu potuere sagittae?

et gens illa quidem sumptis non tarda pharetris.
Media fert tristis sucos tardumque saporem
felicis mali, quo non praesentius ullum,
pocula si quando saevae infecere novercae
miscueruntque herbas et non innoxia verba,
auxilium venit, ac membris agit atra venena.
ipsa ingens arbos faciemque simillima lauro,
et, si non alium late iactaret odorem,
laurus erat; folia haud ullis labentia ventis;
flos ad prima tenax; animas et olentia Medi
ora fovent illo et senibus medicantur anhelis.

The Praise of Italy.

Vv. 136—176. *All lands have their special gifts, but none in such profusion and such harmony as Italy. Hers are not the glories and horrors of the mythic age—but corn and wine and oil are her portion, a noble breed of cattle and of horses, and a well-attempered climate: nor is she plagued like other lands with savage beasts and poisonous herbs* (140—154). *She is rich too in fortresses and historic cities, in natural features—rivers, seas, and lakes, in the works of her engineers, in veins of precious metals* (155—166). *She has reared a "happy breed of men" and a long line of heroes, of whom the latest born, Octavianus, is this day making good his conquest of Rome's Eastern enemy* (167—172). *In honour of this "other Eden," "this nurse, this teeming womb" of goodly fruits and goodly men, I essay the theme of an immemorial art, echoing through Roman cities the song of the bard of Ascra.*

Sed neque Medorum silvae, ditissima terra,
nec pulcher Ganges atque auro turbidus Hermus

laudibus Italiae certent, non Bactra, neque Indi,
totaque turiferis Panchaia pinguis arenis.
haec loca non tauri spirantes naribus ignem
invertere satis inmanis dentibus hydri,
nec galeis densisque virum seges horruit hastis;
sed gravidae fruges et Bacchi Massicus humor
inplevere; tenent oleae armentaque laeta.
hinc bellator equus campo sese arduus infert;
hinc albi, Clitumne, greges et maxuma taurus
victima, saepe tuo perfusi flumine sacro,
Romanos ad templa deum duxere triumphos.
hic ver adsiduum atque alienis mensibus aestas;
bis gravidae pecudes, bis pomis utilis arbos.
at rabidae tigres absunt et saeva leonum
semina, nec miseros fallunt aconita legentis,
nec rapit inmensos orbis per humum, neque tanto
squameus in spiram tractu se colligit anguis.
adde tot egregias urbes operumque laborem,
tot congesta manu praeruptis oppida saxis,
fluminaque antiquos subterlabentia muros.
an mare, quod supra, memorem, quodque adluit infra?
anne lacus tantos, te, Lari maxume, teque,
fluctibus et fremitu adsurgens Benace marino?
an memorem portus Lucrinoque addita claustra
atque indignatum magnis stridoribus aequor,
Iulia qua ponto longe sonat unda refuso
Tyrrhenusque fretis inmittitur aestus Avernis?
haec eadem argenti rivos aerisque metalla
ostendit venis, atque auro plurima fluxit.

haec genus acre virum, Marsos, pubemque Sabellam,
adsuetumque malo Ligurem, Volscosque verutos
extulit, haec Decios, Marios, magnosque Camillos,
Scipiadas duros bello, et te, maxume Caesar,
qui nunc extremis Asiae iam victor in oris
inbellem avertis Romanis arcibus Indum.
salve, magna parens frugum, Saturnia tellus,
magna virum; tibi res antiquae laudis et artis
ingredior, sanctos ausus recludere fontis,
Ascraeumque cano Romana per oppida carmen.

Vv. 177—225. *Enough. Let us talk of soils and the virtues of each. Meagre gravelly hills are good enough for the olive* (179—183), *but for vines you must choose the rich, moist soils of a southward slope* (184—194), *while for grazing land you should go far afield to the upland pastures of Tarentum or the deep meadows of the Mincius* (195—202). *A champaign country of dark soil, at once rich and crumbling, or a new forest clearing will bear the best corn crops* (203—211); *but tufa and marl may be left to the snakes, who like it* (212—216). *There is however a soil which has all the virtues, is kindly alike to vine and olive, wheat and cattle: it may be found at Capua and under the shadow of Vesuvius.*

Nunc locus arvorum ingeniis, quae robora cuique,
quis color, et quae sit rebus natura ferendis.
difficiles primum terrae collesque maligni,
tenuis ubi argilla et dumosis calculus arvis,
Palladia gaudent silva vivacis olivae.
indicio est tractu surgens oleaster eodem
plurimus et strati bacis silvestribus agri.

at quae pinguis humus dulcique uligine laeta,
quique frequens herbis et fertilis ubere campus—
qualem saepe cava montis convalle solemus
despicere; huc summis liquuntur rupibus amnes,
felicemque trahunt limum—quique editus austro,
et filicem curvis invisam pascit aratris:
hic tibi praevalidas olim multoque fluentis
sufficiet Baccho vitis, hic fertilis uvae,
hic laticis, qualem pateris libamus et auro,
inflavit cum pinguis ebur Tyrrhenus ad aras,
lancibus et pandis fumantia reddimus exta.
sin armenta magis studium vitulosque tueri,
aut fetus ovium, aut urentis culta capellas,
saltus et saturi petito longinqua Tarenti,
et qualem infelix amisit Mantua campum,
pascentem niveos herboso flumine cycnos:
non liquidi gregibus fontes, non gramina deerunt,
et, quantum longis carpent armenta diebus,
exigua tantum gelidus ros nocte reponet.
nigra fere et presso pinguis sub vomere terra,
et cui putre solum,—namque hoc imitamur arando—
optuma frumentis; non ullo ex aequore cernes
plura domum tardis decedere plaustra iuvencis;
aut unde iratus silvam devexit arator
et nemora evertit multos ignava per annos,
antiquasque domos avium cum stirpibus imis
eruit; illae altum nidis petiere relictis;
at rudis enituit inpulso vomere campus.
nam ieiuna quidem clivosi glarea ruris

vix humilis apibus casias roremque ministrat;
et tofus scaber, et nigris exesa chelydris
creta negant alios aeque serpentibus agros
dulcem ferre cibum et curvas praebere latebras.
quae tenuem exhalat nebulam fumosque volucris,
et bibit humorem, et, cum volt, ex se ipsa remittit,
quaeque suo semper viridis se gramine vestit,
nec scabie et salsa laedit robigine ferrum,
illa tibi laetis intexet vitibus ulmos,
illa ferax oleae est, illam experiere colendo
et facilem pecori et patientem vomeris unci.
talem dives arat Capua et vicina Vesevo
ora iugo et vacuis Clanius non aequus Acerris.

Vv. 226—258. *How to learn the character of a soil. You may tell close soil from loose by digging a pit, putting back the earth, and seeing whether it more than fills the pit or falls short of it* (227—237). *To detect saltness, strain water through the soil, and taste it* (238—247). *To tell rich soil, knead it in the fingers, and see whether it crumbles or is sticky* (248—250). *A moist soil is declared by its rank herbage: heavy and light soils need only be weighed: what a soil's colour is your eyes will tell you: cold soil is hard to detect, but sometimes the presence of firs, yews, and ivy betrays it.*

Nunc, quo quamque modo possis cognoscere, dicam.
rara sit an supra morem si densa requires,
altera frumentis quoniam favet, altera Baccho,
densa magis Cereri, rarissima quaeque Lyaeo:
ante locum capies oculis, alteque iubebis

in solido puteum demitti, omnemque repones
rursus humum, et pedibus summas aequabis arenas.
si deerunt, rarum, pecorique et vitibus almis
aptius uber erit; sin in sua posse negabunt
ire loca et scrobibus superabit terra repletis,
spissus ager; glaebas cunctantis crassaque terga
exspecta, et validis terram proscinde iuvencis.
salsa autem tellus et quae perhibetur amara—
frugibus infelix ea, nec mansuescit arando,
nec Baccho genus, aut pomis sua nomina servat—
tale dabit specimen: tu spisso vimine qualos,
colaque prelorum fumosis deripe tectis;
huc ager ille malus dulcesque a fontibus undae
ad plenum calcentur; aqua eluctabitur omnis
scilicet, et grandes ibunt per vimina guttae;
at sapor indicium faciet manifestus, et ora
tristia temptantum sensu torquebit amaro.
pinguis item quae sit tellus, hoc denique pacto
discimus: haud umquam manibus iactata fatiscit,
sed picis in morem ad digitos lentescit habendo.
humida maiores herbas alit, ipsaque iusto
laetior. ah nimium ne sit mihi fertilis illa,
neu se praevalidam primis ostendat aristis!
quae gravis est, ipso tacitam se pondere prodit,
quaeque levis. promptum est oculis praediscere nigram,
et quis cui color. at sceleratum exquirere frigus
difficile est: piceae tantum taxique nocentes
interdum aut hederae pandunt vestigia nigrae.

Vv. 259—264. *How to plant the vine. First you must crumble the soil well, and expose it to sun and air.*

His animadversis, terram multo ante memento
excoquere et magnos scrobibus concidere montis,
ante supinatas aquiloni ostendere glaebas,
quam laetum infodias vitis genus. optuma putri
arva solo: id venti curant gelidaeque pruinae
et labefacta movens robustus iugera fossor.

Vv. 265—272. *A Counsel of Perfection. Would you be a perfect vine-grower, you must take care that nursery and vineyard have the same soil, and that the vines when transplanted to the latter are set in the same position.*

At, si quos haud ulla viros vigilantia fugit,
ante locum similem exquirunt, ubi prima paretur
arboribus seges, et quo mox digesta feratur,
mutatam ignorent subito ne semina matrem.
quin etiam caeli regionem in cortice signant,
ut, quo quaeque modo steterit, qua parte calores
austrinos tulerit, quae terga obverterit axi,
restituant: adeo in teneris consuescere multum est.

Vv. 273—287. *Plant your vines closely on the level; more widely on the slope, but still in ordered lines like a legion in the field; and this for a practical purpose, to give each plant equal room to grow.*

Collibus an plano melius sit ponere vitem,
quaere prius. si pinguis agros metabere campi,

densa sere; in denso non segnior ubere Bacchus;
sin tumulis adclive solum collisque supinos,
indulge ordinibus, nec setius omnis in unguem
arboribus positis secto via limite quadret.
ut saepe ingenti bello cum longa cohortes
explicuit legio, et campo stetit agmen aperto,
directaeque acies, ac late fluctuat omnis
aere renidenti tellus, necdum horrida miscent
proelia, sed dubius mediis Mars errat in armis;
omnia sint paribus numeris dimensa viarum;
non animum modo uti pascat prospectus inanem,
sed quia non aliter viris dabit omnibus aequas
terra, neque in vacuum poterunt se extendere rami.

Vv. 288—297. *The trenches for the vines may be shallow: their supporters require more depth, the Winter Oak above all.*

Forsitan et scrobibus quae sint fastigia quaeras.
ausim vel tenui vitem committere sulco:
altior ac penitus terrae defigitur arbos,
aesculus in primis, quae, quantum vertice ad auras
aetherias, tantum radice in Tartara tendit.
ergo non hiemes illam, non flabra, neque imbres
convellunt; inmota manet, multosque nepotes,
multa virum volvens durando saecula vincit;
tum fortis late ramos et bracchia tendens
huc illuc, media ipsa ingentem sustinet umbram.

Vv. 298—314. *Avoid a western aspect: plant no hazels among the vines: do not take cuttings from the top of a tree, and*

do not use a blunt knife to young plants; above all plant no olives in a vineyard, for fear of a fire.

Neve tibi ad solem vergant vineta cadentem;
neve inter vitis corylum sere; neve flagella
summa pete, aut summa defringe ex arbore plantas;
tantus amor terrae; neu ferro laede retunso
semina; neve oleae silvestris insere truncos:
nam saepe incautis pastoribus excidit ignis,
qui, furtim pingui primum sub cortice tectus,
robora conprendit, frondesque elapsus in altas
ingentem caelo sonitum dedit; inde secutus
per ramos victor perque alta cacumina regnat,
et totum involvit flammis nemus, et ruit atram
ad caelum picea crassus caligine nubem,
praesertim si tempestas a vertice silvis
incubuit, glomeratque ferens incendia ventus.
hoc ubi, non a stirpe valent caesaeque reverti
possunt atque ima similes revirescere terra;
infelix superat foliis oleaster amaris.

Vv. 315—345. *The time for planting vines is Spring or "chill October." But Spring especially is the season of birth and growth for all things; the world's birthday was a spring morning; and, ever since, that mild season has been the foster-mother of young, growing life.*

Nec tibi tam prudens quisquam persuadeat auctor
tellurem Borea rigidam spirante movere.

rura gelu tunc claudit hiemps, nec semine iacto
concretam patitur radicem adfigere terrae.
optuma vinetis satio, cum vere rubenti
candida venit avis longis invisa colubris,
prima vel autumni sub frigora, cum rapidus Sol
nondum hiemem contingit equis, iam praeterit aestas.
ver adeo frondi nemorum, ver utile silvis,
vere tument terrae et genitalia semina poscunt.
tum pater omnipotens fecundis imbribus Aether
coniugis in gremium laetae descendit, et omnis
magnus alit, magno commixtus corpore, fetus.
avia tum resonant avibus virgulta canoris,
et Venerem certis repetunt armenta diebus;
parturit almus ager, Zephyrique tepentibus auris
laxant arva sinus; superat tener omnibus humor;
inque novos soles audent se gramina tuto
credere; nec metuit surgentis pampinus austros
aut actum caelo magnis aquilonibus imbrem,
sed trudit gemmas et frondes explicat omnis.
non alios prima crescentis origine mundi
inluxisse dies aliumve habuisse tenorem
crediderim: ver illud erat, ver magnus agebat
orbis, et hibernis parcebant flatibus Euri:
cum primae lucem pecudes hausere, virumque
ferrea progenies duris caput extulit arvis,
inmissaeque ferae silvis et sidera caelo.
nec res hunc tenerae possent perferre laborem,
si non tanta quies iret frigusque caloremque
inter, et exciperet caeli indulgentia terras.

Vv. 346—353. *I have no more to tell you about planting, except to manure the young plants and bury them deep enough: dig in shells and porous stones to drain and ventilate the soil. A large tile or stone on the roots is not amiss as a protection from rain and heat.*

Quod superest, quaecumque premes virgulta per agros,
sparge fimo pingui, et multa memor occule terra,
aut lapidem bibulum, aut squalentis infode conchas,
inter enim labentur aquae, tenuisque subibit
halitus, atque animos tollent sata; iamque reperti,
qui saxo super atque ingentis pondere testae
urguerent; hoc effusos munimen ad imbris,
hoc ubi hiulca siti findit canis aestifer arva.

Vv. 354—361. *After planting the vines, dig and plough the ground above them, and stint no pains. Poles and rods must be provided for the vines to climb on.*

Seminibus positis, superest diducere terram
saepius ad capita, et duros iactare bidentis,
aut presso exercere solum sub vomere, et ipsa
flectere luctantis inter vineta iuvencos;
tum levis calamos et rasae hastilia virgae
fraxineasque aptare sudes, furcasque valentis,
viribus eniti quarum et contemnere ventos
adsuescant, summasque sequi tabulata per ulmos.

Vv. 362—370. *The schooling of the vine. In tender youth it must be left to itself; when it begins to shoot freely, you may pick off leaves here and there, but not use the knife;*

when its strength is well set, you may prune without mercy.

Ac dum prima novis adolescit frondibus aetas,
parcendum teneris, et, dum se laetus ad auras
palmes agit laxis per purum inmissus habenis,
ipsa acie nondum falcis temptanda, sed uncis
carpendae manibus frondes, interque legendae:
inde ubi iam validis amplexae stirpibus ulmos
exierint, tunc stringe comas, tunc bracchia tonde;
ante reformidant ferrum; tum denique dura
exerce inperia, et ramos compesce fluentis.

Vv. 371—396. *Hedges must be made to keep out the cattle, and the buffaloes and roes, whose teeth do more mischief than frost or drought. In vengeance for this, the goat was sacrificed to the Patron God of the vine by the Athenians of old, as he is now by the Italians—a very ancient and universal ceremony, the occasion of much good fellowship among men, and of a divine blessing on the vintage. The true husbandman will never forego it.*

Texendae saepes etiam et pecus omne tenendum,
praecipue dum frons tenera inprudensque laborum;
cui super indignas hiemes solemque potentem
silvestres uri adsidue capreaeque sequaces
inludunt, pascuntur oves avidaeque iuvencae.
frigora nec tantum cana concreta pruina,
aut gravis incumbens scopulis arentibus aestas,
quantum illi nocuere greges, durique venenum
dentis et admorso signata in stirpe cicatrix.

non aliam ob culpam Baccho caper omnibus aris
caeditur et veteres ineunt proscaenia ludi,
praemiaque ingeniis pagos et compita circum
Thesidae posuere, atque inter pocula laeti
mollibus in pratis unctos saluere per utres.
nec non Ausonii, Troia gens missa, coloni
versibus incomptis ludunt risuque soluto,
oraque corticibus sumunt horrenda cavatis,
et te, Bacche, vocant per carmina laeta, tibique
oscilla ex alta suspendunt mollia pinu.
hinc omnis largo pubescit vinea fetu,
conplentur vallesque cavae saltusque profundi,
et quocumque deus circum caput egit honestum.
ergo rite suum Baccho dicemus honorem
carminibus patriis lancesque et liba feremus,
et ductus cornu stabit sacer hircus ad aram,
pinguiaque in veribus torrebimus exta colurnis.

Vv. 397—419. *But we have not got to the end of the vine-dresser's labours. Digging, pruning, weeding, carting rubbish keep him busy the whole year round. The wise farmer therefore will respectfully decline a large estate. A small one will find him work enough—so fast does one labour tread on the heels of another.*

Est etiam ille labor curandis vitibus alter,
cui numquam exhausti satis est: namque omne quot annis
terque quaterque solum scindendum, glaebaque versis
aeternum frangenda bidentibus; omne levandum

fronde nemus. redit agricolis labor actus in orbem,
atque in se sua per vestigia volvitur annus.
ac iam olim seras posuit cum vinea frondes
frigidus et silvis aquilo decussit honorem,
iam tum acer curas venientem extendit in annum
rusticus, et curvo Saturni dente relictam
persequitur vitem attondens fingitque putando.
primus humum fodito, primus devecta cremato
sarmenta, et vallos primus sub tecta referto;
postremus metito. bis vitibus ingruit umbra;
bis segetem densis obducunt sentibus herbae;
durus uterque labor: laudato ingentia rura,
exiguum colito. nec non etiam aspera rusci
vimina per silvam, et ripis fluvialis arundo
caeditur, incultique exercet cura salicti.
iam vinctae vites, iam falcem arbusta reponunt,
iam canit effectos extremus vinitor antes:
sollicitanda tamen tellus, pulvisque movendus,
et iam maturis metuendus Iuppiter uvis.

Vv. 420—425. *It is quite different with the olive: once rooted, it needs no tending. The earth will take care of it, in return for a little ploughing.*

Contra non ulla est oleis cultura; neque illae
procurvam exspectant falcem rastrosque tenacis,
cum semel haeserunt arvis aurasque tulerunt;
ipsa satis tellus, cum dente recluditur unco,
sufficit humorem et gravidas cum vomere fruges;
hoc pinguem et placitam Paci nutritor olivam.

Vv. 426—457. *Equally well can fruit-trees take care of themselves. The forest-trees also, great and small, render each one its own produce or service, and reproach by their bountifulness the sloth of man for not taking the pains to merely plant them. The gifts of the vine itself are not so great, and are often mischievous.*

Poma quoque, ut primum truncos sensere valentis
et viris habuere suas, ad sidera raptim
vi propria nituntur opisque haud indiga nostrae.
nec minus interea fetu nemus omne gravescit,
sanguineisque inculta rubent aviaria bacis:
tondentur cytisi, taedas silva alta ministrat,
pascunturque ignes nocturni et lumina fundunt:
et dubitant homines serere atque inpendere curam?
quid maiora sequar? salices humilesque genestae,
aut illae pecori frondem aut pastoribus umbras
sufficiunt, saepemque satis et pabula melli.
et iuvat undantem buxo spectare Cytorum
Naryciaeque picis lucos, iuvat arva videre
non rastris, hominum non ulli obnoxia curae.
ipsae Caucasio steriles in vertice silvae,
quas animosi Euri adsidue franguntque feruntque,
dant alios aliae fetus, dant utile lignum
navigiis pinos, domibus cedrumque cupressosque;
hinc radios trivere rotis, hinc tympana plaustris
agricolae, et pandas ratibus posuere carinas;
viminibus salices fecundae, frondibus ulmi,
at myrtus validis hastilibus et bona bello
cornus; Ituraeos taxi torquentur in arcus;

nec tiliae leves aut torno rasile buxum
non formam accipiunt ferroque cavantur acuto;
nec non et torrentem undam levis innatat alnus,
missa Pado; nec non et apes examina condunt
corticibusque cavis vitiosaeque ilicis alveo.
quid memorandum aeque Baccheia dona tulerunt?
Bacchus et ad culpam caussas dedit: ille furentis
Centauros leto domuit, Rhoetumque Pholumque
et magno Hylaeum Lapithis cratere minantem.

The Praise of Country Life.

Vv. 458—474. *How happy then is the husbandman. The pomp and luxury of cities he knows not; but he has peace of mind and the wealth of nature's delights; his country scenes are the home of manhood, of religion and family affection, as once they were the last haunt of Justice on the wing for heaven.*

O fortunatos nimium, sua si bona norint,
agricolas, quibus ipsa, procul discordibus armis,
fundit humo facilem victum iustissima tellus!
si non ingentem foribus domus alta superbis
mane salutantum totis vomit aedibus undam,
nec varios inhiant pulchra testudine postis,
inlusasque auro vestes, Ephyreiaque aera,
alba neque Assyrio fucatur lana veneno,
nec casia liquidi corrumpitur usus olivi:
at secura quies et nescia fallere vita,
dives opum variarum, at latis otia fundis,

speluncae, vivique lacus, at frigida Tempe,
mugitusque boum, mollesque sub arbore somni
non absunt; illic saltus ac lustra ferarum,
et patiens operum exiguoque adsueta iuventus,
sacra deum, sanctique patres; extrema per illos
Iustitia excedens terris vestigia fecit.

Vv. 475—489. *For myself my first wish is that the Muses, to whom I am vowed, may teach me the secrets of Nature, the forces that govern the stars in their courses, the earth, the sea, the seasons* (475—482). *If my spirit be unequal to this flight, be mine a life in the country: already my heart yearns to be there!*

Me vero primum dulces ante omnia Musae,
quarum sacra fero ingenti percussus amore,
accipiant, caelique vias et sidera monstrent,
defectus solis varios, lunaeque labores,
unde tremor terris, qua vi maria alta tumescant
obiicibus ruptis rursusque in se ipsa residant,
quid tantum Oceano properent se tinguere soles
hiberni, vel quae tardis mora noctibus obstet.
sin, has ne possim naturae accedere partis,
frigidus obstiterit circum praecordia sanguis,
rura mihi et rigui placeant in vallibus amnes;
flumina amem silvasque inglorius. o, ubi campi
Spercheusque, et virginibus bacchata Lacaenis
Taygeta! o, qui me gelidis convallibus Haemi
sistat, et ingenti ramorum protegat umbra!

Vv. 490—542. *Yes, either life is blessed. Happy is the philosopher; happy too is the countryman. He is not tempted by ambition, nor saddened by the spectacle of human misery and selfishness* (490—499). *While others are restless with the greed of wealth and place and fame, or are scourged by its penalties* (500—512), *he the while enjoys a life of calm and prosperous labour: nature without befriends him with fruitful seasons, within his home there is peace and love; while now and again friends and dependents gather round him for a rustic holiday. In such a life as this was reared the might of Rome: nay, such was the life men lived in the days of primal innocence, when good old Saturn was king.*

Felix, qui potuit rerum cognoscere caussas,
atque metus omnis et inexorabile fatum
subiecit pedibus strepitumque Acherontis avari!
fortunatus et ille, deos qui novit agrestis,
Panaque Silvanumque senem Nymphasque sorores!
illum non populi fasces, non purpura regum
flexit et infidos agitans discordia fratres,
aut coniurato descendens Dacus ab Histro,
non res Romanae perituraque regna; neque ille
aut doluit miserans inopem, aut invidit habenti.
quos rami fructus, quos ipsa volentia rura
sponte tulere sua, carpsit, nec ferrea iura
insanumque forum aut populi tabularia vidit.
sollicitant alii remis freta caeca, ruuntque
in ferrum, penetrant aulas et limina regum;
hic petit exscidiis urbem miserosque Penatis,
ut gemma bibat et Sarrano dormiat ostro;
condit opes alius, defossoque incubat auro;

hic stupet attonitus Rostris; hunc plausus hiantem
per cuneos geminatus enim plebisque patrumque
corripuit; gaudent perfusi sanguine fratrum,
exsilioque domos et dulcia limina mutant,
atque alio patriam quaerunt sub sole iacentem.
agricola incurvo terram dimovit aratro:
hinc anni labor, hinc patriam parvosque Penatis
sustinet, hinc armenta boum meritosque iuvencos.
nec requies, quin aut pomis exuberet annus,
aut fetu pecorum, aut Cerealis mergite culmi,
proventuque oneret sulcos atque horrea vincat.
venit hiemps, teritur Sicyonia baca trapetis,
glande sues laeti redeunt, dant arbuta silvae;
et varios ponit fetus autumnus, et alte
mitis in apricis coquitur vindemia saxis.
interea dulces pendent circum oscula nati,
casta pudicitiam servat domus, ubera vaccae
lactea demittunt, pinguesque in gramine laeto
inter se adversis luctantur cornibus haedi.
ipse dies agitat festos, fususque per herbam,
ignis ubi in medio et socii cratera coronant,
te, libans, Lenaee, vocat, pecorisque magistris
velocis iaculi certamina ponit in ulmo,
corporaque agresti nudant praedura palaestrae.
hanc olim veteres vitam coluere Sabini,
hanc Remus et frater, sic fortis Etruria crevit
scilicet et rerum facta est pulcherrima Roma,
septemque una sibi muro circumdedit arces.
ante etiam sceptrum Dictaei regis, et ante

impia quam caesis gens est epulata iuvencis,
aureus hanc vitam in terris Saturnus agebat:
necdum etiam audierant inflari classica, necdum
inpositos duris crepitare incudibus enses.

Sed nos inmensum spatiis confecimus aequor,
et iam tempus equum fumantia solvere colla.

NOTES.

1. **arv. cult. et sid. cael.**] 'Tillage and the seasons' have been his subject so far, Georg. I. To '*hactenus*' supply '*cecini*' or some similar verb.

2. **silvestria virgulta**] woodland trees (chiefly as employed for vine-props). *Virgultum* for *virguletum* (with which compare *quercetum*, *arbustum*, *salic*(*e*)*tum*, &c.) is a collection of twigs; hence applied to bushes, or low or young trees. The plantations of dwarf elms which support the vines in North Italy readily suggest the name.

tecum] 'in your company,' for the vine was wedded to the elm.

3. **tarde crescentis**] So slow that Hesiod is reported as saying that the man who sowed an olive would never eat its fruit.

4. **pater**] the ritual appellation of Bacchus, as of all gods. But Vergil uses it not merely as a title of courtesy, but to describe Bacchus as a patron and benefactor.

Lenaee] (from Greek Ληνὸς, winefat.)

hic] What is 'here'? Vergil places us at once in a luxuriant southern landscape, 'a lusty plain abundant of vitaile,' with hill-slopes clothed with festoons of the vineyards, and in the foreground a winepress, where the vintagers treading the grapes invite the god, newly come upon the scene from his hunting, to doff his buskins and join their labour.

5. **autumno**] best taken with *gravidus*—'the land flourishes with the teeming burden of autumn's vine-boughs.' For *gravidūs* see on v. 71.

8. **mecum]** Vergil makes himself one with his protégé, the vinedresser.

cothurnis] his hunting buskins.

9. **natura]** very much what we mean by 'law of nature.' 'The laws according to which trees are produced are various.'

creandis] is the dative. 'The laws *for* the production of trees.' (Madv. 241, obs. 3. 415, obss.)

Natura is here applied both to nature's and to man's operations. The gardener only works through nature.

11. **sponte]** Vergil seems to have believed in spontaneous generation (v. 47).

veniunt] 'come up.'

12. **curva]** An artistic touch; it pictures a plain through which the river winds, traceable by the line of willows.

siler] perhaps the osier.

genesta] the Spanish broom. The pliant (*lentus*) boughs are used in South Europe for weaving baskets.

14. **pos. de sem.]** seed dropped from trees, or by wandering birds. He is not speaking here of husbandry.

15. **castaneae]** The chesnut is a staple tree in Italy, meeting the traveller at once, as he descends the southern slope of the Alps.

nemorum] either (1) partitive genitive, 'greatest of groves,' suggesting that the oak is a grove in itself; or (2) a kind of local genitive, 'greatest in the woods,' like ὕπατος χώρας Aesch. Ag. 509; compare v. 534. In either case we may render 'which in all the forest spreads the mightiest shade for Jove's honour.'

16. **aesculus]** *Quercus robur latifolia.* The oak groves of Dodona, here called *quercus*, must be assumed to be of some other species, but *quercus* is properly the name of the genus, and includes *aesculus*, *robur*, &c.

Graiis] dative. We may render this 'considered by the Greeks,' but must remember that the dative retains its meaning of 'the interest of the agent.' 'The Greeks held them as oracles for their use.' Comp. v. 487 *virginibus bacchata Lacaenis.*

oracula] The god signified his will by the rustling of the leaves, the meaning of which was interpreted by the priests to

enquirers—*Iovi* and *oracula* both fall in with the religious undertone of the poem.

17. **pullulat]** Propagation by suckers (*pulli*) is described.

18. **ulmis]** It may be interesting to remember that our elm is an Italian tree, which has never been truly naturalized, but remains a mere 'runner in the soil.'

etiam] even so important a tree as the bay.

19. **se subiicit]** 'shoots up.'

20. **primum]** 'to begin with,' before man's art discovered others.

21. **fruticum]** trees without trunks, shrubs.

22. **alii]** sc. *modi*.

viâ] 'by the way,' as it went along; or (2) by methodical enquiry (*μεθόδῳ*).

usus] 'experience.'

23. **tenero]** suggests cruelty in the process. 'From the bleeding stem.' Conington.

abscindens] 'tearing off,' is better than *abscidens*, 'cutting off.' Suckers are pulled off, not cut with a knife.

26. **silv.]** 'forest trees,' as some take *nemorum*, v. 15.

press. prop. arc.] 'the arch of the depressed layer.'

27. **exspectant]** They will not grow till they get it. *Exspectant* contrasts this gentler and more tedious process with the summary but cruel process (*tenero de corpore*) above.

viva] i. e. not separated from the parent stem.

sua] the earth the mother tree grew in. The process was this. A shoot from the parent tree was bent down, and pinned into the earth; in the part imbedded a few buds were left, to form roots; the end of the shoot, with two or three buds on it, was left above ground to form the new tree. After three years the connexion with the parent tree was cut.

29. **haud dubitat]**—although a cutting from the very top of the tree (*sum. cac.*) might have less vitality in it, owing to the distance from the root. Cp. vv. 300, 301.

terrae] with both *referens* and *mandare*.

referens] 'restoring it to its native earth.'

30. **quin et**] Apparently this fifth method differed from No. 2, in dispensing with even the artificial root (v. 25); this makes the process *mirabile*.

caudic. sect.] lit. 'when the trunks are cut,' i. e. when pieces of the trunk, with the root and branches cut off, are planted.

31. **rad. oleag.**] Pliny tells us that olive-wood wrought and made into hinges for doors has been known to sprout.

32. **alterius—alterius**] 'the one tree—the other' of the pair.

inpune] with *vertere* = without damage to the tree or the graft, 'by harmless magic.' Conington. *Vertere* is sometimes neuter.

34. **pirum**] is subject of *ferre*.

prunis] 'with prunes' (*prunum*). Some prefer to construe 'the stony cornel fruit redden on plum trees' (*prunus*), but the difficulty of understanding why the cornel, which Vergil (Aen. III. 649) calls 'sorry living,' and Columella (x. 15) thought only fit for pigs, should be grafted on the plum, far outweighs the reasons for this rendering.

lapid. corna] does not tell against the above view. Render 'the stony-fruited cornel.'

rubescere] After all, plums are red, though less so than the cornel fruit.

35. **prop. gen. cul.**] 'The culture of each tree after its kind.' *Juvat*, *conserere*, *magnum* all contribute to the idea of the delight and the vastness of the enterprise.

37. **iuvat**] 'It is a delightful toil to plant Ismara *all over*, and to clothe with olives the broad slopes of Taburnus.'

The broad and barren mountain-sides are but a stimulus to his agricultural zeal.

39. **decurre**] A metaphor from sailing a course upon the seas, as in a naval race.

laborem] acc. of extension over space—the labour is the road along which they *decurrunt*.

40. **merito**] because Maecenas' patronage had made Vergil's effort possible. Also Maecenas was a leader of society, who might persuade country gentlemen to study and promote agriculture.

41. **pelago]** (1) abl. 'on the sea,' or (2) dat. 'set sail for the high seas,' the notion underlying the dative being that the sea gets the benefit of the ship. Comp. v. 306.

42. **cuncta]** the whole compass of the science.

43. **non]** supply *amplectar.*

ling. cent.] is imitated from Homer (Il. II. 488). Otherwise it would border on the grotesque. It appears to have amused Persius—*vatibus hic mos est, centum sibi poscere voces,* &c. v. 1.

44. **primi lege]** 'skirt the beach of the first shore we come to.' He proposes a voyage of discovery in which, like early explorers, he will creep along the coasts to his goal. *Pelago petenti* above is inconsistent with this.

45. **in man. terrae]** 'the land is within our reach.' *Terrae* nom. plur.

carm. fict.] romances like those which he elsewhere declares hackneyed, such as the tale of Hercules or of Hylas (G. III. 4).

46. **atque per ambag.]** 'and (by a journey) through winding ways and lengthy preludes.' *Exorsa*=*exordia.*

47. **lum. oras]** a Lucretian expression, 'the confines of light.' As light is a condition of growth, the expression is the more significant. Cp. Gray's 'warm precincts of the cheerful day.'

48. **laeta]** a common word for physical health and vigour, in animal or vegetable. Cp. *quid faciat laetas segetes,* G. I. 1.

49. **natura]** productive, or vital power.

'The worm that's fled
Hath nature in him that will venom breed.'
Macbeth.

We have heard a gardener say of a plant of poor vitality 'It's got no natur in it.'

quippe] refers only to *laeta.*

tamen] refers to *infecunda.* Even nature's barren growths may be made fruitful by art.

50. **inserat]** engraft them with cuttings from fruit trees.

Insero means (1) to graft a cutting on another tree, or (2) to engraft a tree with a cutting, as here (vid. v. 69).

mutata] changed in place—transplanted.

subactis] brought into order with the spade—subdued.

51, 52. **exuerint...sequentur**] The change of tense from fut. exactum to fut. ind. marks a difference in the time of the actions; the sylvan spirit is abandoned first, and *then* the new lessons are learnt. They must be off with the old habits before they are on with the new.

artis] powers which come not by nature but by teaching. Render 'will learn any lessons to which you invite them.' Cp. *oblita—sucos oblita priores*, v. 59.

artis—voces—sequentur] as if the trees were alive and could hear him.

53. **sterilis**] 'barren' (more than *infecunda*); it cannot even reproduce itself.

54. **vacuos**] where it has plenty of room, and is not choked by the parents' roots.

55. **nunc**] in its present state, cp. *νῦν*.

56. **ur. fer.**] 'wither it when it tries to bear.'

The pres. part. here expresses the attempt. *Urunt*, 'wither,' is not used only of heat. So we speak of 'parching cold.'

57. **iam**] 'again,' or perhaps 'lastly.' The conjunction means 'we have now reached the place where we must mention,' &c. 'Now it is time to mention.'

sem. iactis] like *posito de semine*, v. 14, means seeds sown by chance, not by man's hand.

58. **venit**] as above, v. 11.

ser. nep.] 'far-off generations.' Cp. v. 294, below. But we have heard it affirmed by a practical authority that an acorn carefully planted, point uppermost, will produce an oak sooner than the tree can be grown by other methods.

59. **oblita**] a personifying touch. The tree forgets its cunning, as a craftsman might forget the trade-secret of his family. Comp. v. 51.

60. This is true of vines too, if raised from grapeseed; their clusters are left to the birds, because no man will gather them.

uva] the grape cluster, *racemi* the smaller branches which compose it, *grana*, *acini* the grapes.

Uva is used (IV. 558) of a swarm of bees hanging from a bough (βοτρυδὸν δὲ πέτονται. Il. II. 89).

61. **scilicet**] (*scire licet*) explains or expands a previous remark, and must be rendered according to the context. Here render 'the truth is.' Compare such introductory phrases as 'to tell the truth;' 'Will you ha' the truth on't?' (Hamlet.)

omnibus] sci. *arboribus*.

62. **cog. in sulc.**] 'must be drilled into the furrow,' as if he had said 'into rank' (cp. on v. 282). The military metaphor strikes an imperial note, to which Roman readers would respond.

mult. merc.] This would mean the cost expended on the labour, keep of slaves, &c.

63. **truncis, propagine**] are ablatives of the instrument.

'Olives answer better when reared by means of truncheons.

The 'truncheons' are the same as the *caudices secti* of v. 30, olives being the example in each case. The *truncus* is properly the tree stem with the head lopped off; here it means a branch similarly treated.

propago will be remembered from v. 26; and it remains to identify *solido de robore* with *stirpes*, &c., 'sets,' vv. 24, 25.

64. **Paphiae myrtus**] because sacred to Venus, whose sacred seat was Paphos.

65. **plantae.** See v. 23.

66. **Hercul. arb. umb. coronae**] the umbrageous tree which made a wreath for Hercules. Pluto had grown a white poplar in Hades in memory of a nymph he loved, Leucè. Hercules, returning thence, made himself a wreath of the leaves. The side next his head kept white, while the upper side was darkened by the gloom of the under world.

The tree is spoken of as if it belonged to the wreath, because the wreath is the purpose which the tree served—is, so to say, the 'raison d'être' of the tree. So we might talk of the yew as 'the tree of Robin Hood's longbow.'

67. **Chaon.**] = Dodonaei, the *Chaones* being a tribe of the Epirots. The *pater* is Zeus; as he dwelt in the tree stem, he is easily identified here with the tree itself.

ardua] correctly describes the palm, with its branchless straight trunk and bunch of foliage at the top.

68. **nascitur**] i.e. *plantis* (v. 65).

cas. mar.] The fir was used for ship-building.

69. **inseritur**] See on v. 50.

fetu] ablative.

nucis] i.e. the walnut. *Horrida* refers to the bark.

Notice what is called the hypermetric dactyl; the final syllable of *horrida* is cut off before *et* of the next line.

70. **gessere**] '*have been known* to bear' (cp. also *incanuit* and *fregere* below).

The perfect is used here with strict correctness. In Greek the aorist is most frequently used in such cases, when it is called the *gnomic aorist*.

71. **fagus**] nom. sing. 'In the arsis (i.e. the long or important syllable of the foot) of dactylic verses (hexameters), the short final syllable of polysyllables, if ending in a consonant, is sometimes used as long' (Madvig, 502 a).

Comp. *pampineo gravidūs auctumno*, v. 5.

This means that where the reader expects a long syllable, the poet, by a license, trusts him to sound a short one long. Just so an English poet sometimes transposes accents, e.g.

'Weep nó more, wóful shépherds, wéep no móre'

must be read

'Wéep no móre, wóful shépherds, wéep no móre.'

ornus] Not the Mountain Ash, for that is quite a different tree from the ash (*fraxinus*), and Columella calls the *ornus* a *fraxinus sylvestris*. Hence botanists suppose the *ornus* to be the manna tree of Calabria. (Keightley.)

73. **modus inserere**] 'the mode of grafting.' The infinitive is equivalent to a noun, as it is in English, e.g. 'to err is human,' 'seeing is believing' (where the -ing is a sign not of the pres. partic., but of the infinitive). The Greeks by adding the article made it even declinable. In Latin the case can

be fixed only by the context. Here it is either the genitive, i.e. equal to *modus inserendi*, or (which is better) the nom. in apposition to *modus*=*inserere* (grafting) *est modus simplex*. [In Eng. comp. 'eleven hours I spent to write it over,' i.e. *in* writing it; 'O who shall hinder me to wail and weep?' i.e. *from* wailing.]

simplex]=*unus*, 'one and the same.'

74—77. Budding, or inoculation. Where a bud is on the point of bursting through the bark, the bud is rubbed off, and a slit (*sinus*) is made (*fit*) with a knife, in that part of the bark where the bud was about to burst (*nodus*); into this a bud from another tree is inserted; the whole is then bound up, and the strange bud grows incorporate (*inolescit*) with the tree into which it is grafted.

Tunicae are the inner coatings of the bark. [Why should Vergil call attention to the bark being *udus?*]

78—82. Grafting. The stem (or a thick branch, for *truncus* may mean either) has its end sawn off at a spot where there are no knots (*enodes*); it is then split downwards the way of the grain; the split is held open by a wedge, till the graft or 'sprig' has been inserted. The wedge is then withdrawn, the lips of the wood close upon the graft, and then *hey presto!* a magical result follows.

aut rursum] 'or again.'

79. **in solidum**] into the sound wood. Cp. *ad vivum reseco*, I cut something to the quick.

ferac. plantae] 'slips from fruit-bearing trees.'

80. **nec long. temp. et, &c.**] We have the same idiom,

'One struggle more, and I am free.' (Byron.)

The employment of this simple and primitive form of speech adds to the naïveté of the passage.

81. **exiit**] The perfect expresses almost fancifully the quickness of the process—before we can look round lo! it has shot up.

Cp. v. 210,

illae altum nidis petiere relictis,

&c., and the note there—

and *ruperunt horrea messes*—I. 49.

82. **miratur**] Note the change to the present. The tree has done growing, but goes on wondering. Notice how Vergil makes the tree see and feel.

84. **loto**] the *Rhamnus Lotus*, a tree 'of moderate altitude, bearing small fruits, which are sweet and like the date in flavour.' It grows on the north coast of Africa, where the natives call it *jujube*. The *Lotophagi* lived on it, as Homer and Herodotus tell us.

Idaeis] This Ida is the Cretan, not the Phrygian mountain. It was from Crete that the Italians introduced the cypress, which is now a feature of every Italian landscape.

85. **un. in fac. nasc.**] 'grow to one mould.' The *facies* or shape of the mature olive is that *into which* the young olive grows. Hence the acc. Comp. *huc...includunt* v. 76.

86. Varieties of the olive-berry. *Orchades* were oblong; *radii* long like a weaver's shuttle; the *pausia* had to be plucked before it was ripe: hence *amara baca*.

87. **pomaque, &c.**] 'nor do apples and all Alcinoüs' orchard-trees.' *Que* instead of *nec* or *ve;* the apples and the olives together make up the class of things, which *non unam in faciem nascuntur*.

Alcinoüs was the King of Phaeacia, that happy Mediterranean island which some recognise in Corfu. The shipwrecked Odysseus as he went to the palace, stopped to wonder at the fruit-trees of the King's garden, which became a proverb in Greece.

surculus] 'cutting;' to say that the cuttings differ, is to say that the trees differ.

88. **Crustumium**, a town at the confluence of the Tiber and Allia. Another form of the name will be remembered from Macaulay's Lay—

'Nor house, nor fence, nor dove-cote,
In Crustumerium stands.' (Horatius.)

volemis] 'hand-fillers,' from *vola*, the palm. Perhaps 'Warden-pear' will render it.

89. **arbores** here probably are the vine-supporters.

90. The shoots while young and soft were called *pampini;* when fit to bear grapes *palmites;* when old and dry *sarmenta* (v. 409).

91. **Mareot. alb.**] the pale green grapes from Lake Mareotis. From Horace, Od. I. 37. 14, *Mentemque lymphatam Mareotico*, we perhaps may infer that the wine was a strong one.

93. **passo**] (from *pando*); supply *vino*. Lit. 'spread out to dry' as grapes are to make raisins. 'The Psithian better suited for raisin wine.' The Psithian and Lagean appear to be Greek wines, for the names are Greek, though their meaning is not known.

tenuis] either (1) 'thin,' 'small,' as we talk of thin wine or small beer, or (2) 'light' in the sense of easily flying to the head. The latter agrees better with the next line.

94. **olim**] 'some day.' Cp. *non si male nunc, et olim Sic erit*. (Hor. Od. I. 10. 17.) Our 'sometime' is similarly used for the past or for the future. See v. 403 note.

95. **purpur.**] Vines which have purple grapes. *Preciae* (*praecoquae* =*precocious*)—'the early ripe.'

96. **Rhaetica**] The vine of Rhaetia (the modern Grisons and Tyrol) was grown as far south as Verona. It is above praise, says Vergil (*quo te*, &c.), remembering that Augustus 'exceedingly delighted in it,' as Suetonius tells us. But the court fashion does not blind him to the superiority of the Falernian (*nec cellis ideo*, &c.).

The Falernian wine, from the *Falernus ager* in Campania, was second to none except the Caecuban. A wine of the name is still drunk for association's sake by travellers in Italy, but it is the *nominis umbra* of the ancient.

cella, sc. *vinaria* (our 'cellar' comes through *cellarium*), was a store-room for wine either underground or on the ground-floor. The *apotheca* was often on an upper floor, where the wine could be mellowed in the smoke of the *fumarium*.

97. The story goes that a Thessalian tribe, called the Aminaei, brought a choice species of vine into Italy and planted it at Salernum, near Paestum (a Greek colony, of which the famous temples are still a monument). It was natu-

ralized in other parts of Italy, retaining the old name. It was a strong-bodied wine (*firmissima*) and one which would keep well. Hence even the wine of Mt. Tmolus and Phanaeum (a Chian promontory) do homage to it.

98. It is perhaps best to take *rex* both with Tmolus and Phanaeus like βασιλεὺς οἶνος, a Greek expression. The Phanaean king is the Ariusian wine, the best in Greece, and newly introduced at Rome, as appears from Ecl. v. 71, *Vina novum fundam calathis Ariusia nectar*, 'the new-found nectar of Ariusian wine.'

adsurgit] 'does homage to.' Comp. *Utque viro Phoebi chorus adsurrexerit omnis*, Ecl. VI. 66. So Tennyson describes an entry of Juno—

'Then first I heard the voice of her, to whom
Coming thro' Heaven, like a light that grows
Larger and clearer, with one mind the Gods
Rise up for reverence.' (Oenone.)

99. **Arg. min.]** There was another kind—'Argitis maior,' of larger grapes—[ἀργὸς, white, from the colour of the wine; or else the town Argos gave it its name.] *Que* couples *Arg.* with *Amin. vit.*

100. **certav. tant. fluere]** 'vie in yielding so much juice;' the Greek vines were not remarkable for this, says Columella. For the infin. compare note on v. 73.

101. **mens. sec.]** the second course at which diners began to drink, after first pouring a libation to the gods (hence *Dis*). See the scene Aen. I. 723,

Postquam prima quies epulis, mensaeque remotae,
Crateras magnos statuunt et vina coronant, &c.

102. **Bumaste]** (lit. cow's udder, from βοῦς and μαστὸς). The name well paints the swelling clusters. For *racemi* see on v. 60.

103. **sed neque, &c.]** At this time between 2000 and 3000 varieties of the vine are believed to be cultivated in France alone.

104. **neque enim, &c.]** 'nor indeed is it of any consequence' (*refert*). *Enim* served (1) to *strengthen* = 'indeed,' and consequently (2) to *prove* or *explain* a previous statement = 'for.'

Just so in English, 'He did not come, indeed he was not well' = 'he did not come, because' &c.

105. **Lib. aeq.**] 'the Libyan plain,' i. e. desert—not the *sea*. *Aequor* means the level, whether of sea or land.

108. **Ionii**] The Ionian Sea was a shifting geographical term, meaning the sea on the East of Italy, sometimes including the Adriatic Gulf, sometimes even the *Mare Siculum* as well. The 'Ionian Isles' will fix the term in the memory of an English reader.

109. **ferre omnes**] Elsewhere (G. I. 50—63) Vergil has noted this fact as one of the unhappy circumstances of man's present condition. When the golden age, the 'good time coming,' arrives, this will be reversed—*omnis feret omnia tellus*, E. 4. 39.

110. **flum.**] The willows on the bank look as if they grew *in* the river.

112. **lit. myrt. laet.**] (1) are the happiest soil for (dat.), (2) are most prolific with (abl.), as *laetae segetes* (G. I. 1).

For *-etum* in *myrtetum* compare v. 2, note.

apertos] and therefore sunny (*apricos*), v. 22.

aquil. et frig.] 'the North wind and the cold he brings.' Comp. v. 257.

It is not enough to call this a hendiadys, and construe 'the cold North wind.' See note on v. 192.

114. Lift up your eyes and see how earth has her fruits and their cultivators to her furthest limits.

dom. cult.] 'subdued to husbandmen dwelling at the world's end (*extremis*).' This is called Dative of the Agent, but it is probably a form of the Dat. Commodi, the meaning being 'subdued to the profit of husbandmen.' See v. 487 (note).

115. **eoas, &c.**] He selects two geographically remote examples.

picti] "tattooed."

Membraque qui ferro gaudet pinxisse Gelonus. Claudian.

The Geloni lived beyond the Borysthenes (Dnieper) in the modern Ukraine.

116. Trees have their native lands allotted to them. By 'India' here is perhaps meant Ethiopia, which is the special country of the ebony tree. In Georg. IV. 293 Vergil makes the Nile flow from the land of the Indi (Ethiopians), and it is plain that he and other classical poets applied the term 'India' to everything Eastward, with as much discrimination as some of ourselves speak of Negroes, Caffres, Hindoos and Red Indians indifferently as 'Niggers.'

117. The Sabaei were the people of Arabia Felix. The Queen of Sheba's present of spices to Solomon will be remembered here.

118. **sud. lign.**] 'exuding from the wood.'

119. **balsamum** was the Balm of Gilead. It belonged to Arabia and Judaea, and Josephus says that the Queen of Sheba introduced it to the latter country.

Que is not strictly in its place; but comp. *ut premerer sacra Lauroque collataque myrto*, Hor. Od. III. 4. 18.

bacas] the pods. The *acanthus* here is not the herb, but the tree (*Acacia*) called Shittim in the Bible, from which comes gum arabic. The word means 'thorn-bearing' (*ἀκή, ἄνθος*), the feature in common between the herb and the tree.

120. **lana**] means Cotton (Arabic *Kotn*) anciently grown in Egypt and India.

121. The Seres are believed to be the Chinese or at least to include them. A story is told of two Persian monks bringing some eggs of the silkworm from China to Europe concealed in their hollow walking-sticks. This was in the VIth century, while Justinian was reigning at Constantinople. Probably what the monks brought was a finer kind of silkworm, together with the method of feeding them on mulberry leaves, for some of the ancients seem to have known the silkworm already, though Vergil evidently thought that silk grew upon trees or plants, like cotton. The accus. *nemora* and the clause *ut depectant* (how they comb off) both depend on *quid* (*referam*).

122. **aut quos...lucos**] 'what mighty trees.' 'India nearer the ocean' (*prop. oc.*) means Hindostan, our modern Indian empire. The ocean in the maps of Vergil's time ran round the world, and easternmost Asia would be called *propior oceano*, i.e. nearer than the Seres, who were supposed to lie between Scythia and India.

123. **ext. sinus orb.**] 'the nook at the world's end.' Vergil thinks of India as a corner (*sinus*) of the mainland pushed out into the girdling ocean.

Horace seems to have imagined a similar corner in the West. *Vel Occidentis usque ad ultimum sinum*, Epod. I. 13.

aera vinc. sum.] 'overshoot the breezes at the tree-top.'

124. **potuere**] 'never yet could,' &c.

125. **non tarda**] 'and yet that people are no weaklings when they take the quiver.' Hdt. VII. 65.

126. **trist.**] 'bitter' (because it makes the mouth *tristis*, cp. *tristia ora*, v. 246).

tard.] which stays long in the mouth, 'lingering.'

127. **fel. mal.**] 'the blessed apple,' the citron, which is still used medicinally. The use of lime-juice, which has similar properties, will be remembered from the story of Sir George Nares' Arctic expedition.

praesentius] (adj.) 'with more ready help.' That which is present is more prompt and efficacious. The epithet is applied to the Gods as Ecl. I. 42, *Nec tam praesentes alibi cognoscere divos*, with which we may compare 'a very present help in trouble' Ps. 46. 1, and 1 Kings 18. 27.

ullum] 'auxilium,' v. 130.

128. **infec.**] scil. *veneno*. Cp. 'Infected be the air whereon they ride,' Macbeth IV. 1. 138. And

'Thou mixture rank of midnight weeds collected
With Hecate's ban thrice blasted, thrice infected.'
Haml. III. 2. 269.

The indic. may imply that the incident was a matter of common fact, 'whenever they have poisoned' (as they often do). At any rate the crime is a frequent one in Italian annals and fiction.

novercae] Wicked step-mothers are not unknown to our own nursery tales, but the Roman step-mothers seem to have been worse than any, for they are a proverb for wickedness in Latin poetry. Ovid names them as one of the symptoms of the 'brazen age.' *Lurida terribiles miscent aconita novercae*, Met. I. 147. And Horace vice versâ notes it as one of the

virtues of the nomad Scythian, the 'noble savage' of his time, that step-mothers behaved kindly to the motherless girl.

129. **miscuĕrunt**] The penultima in this word and some others, 'fuerunt,' 'tulerunt,' 'steterunt,' 'dederunt,' was occasionally shortened for convenience by the poets. The early poets found the language very intractable, and a number of long syllables, which now are short, had to yield to the exigencies of metre.

herbas, verba] The herbs are the poison, the charms (*verba*) make assurance doubly sure. For *misc. verba*, cp. 'his baneful cup with many murmurs mixed' (Comus 525), and 'Hence with thy brewed enchantments,' ibid. 696.

130. **auxilium**] The efficacy of the citron was proved by the 'method of difference.' Two Egyptian criminals, condemned to die by the bite of serpents, survived the first application unhurt. It was discovered that they had eaten a citron on the way to execution. Next day one was allowed to eat a citron, the other not; the former survived again, the other died. So reports Athenaeus, who had the story from his friend the governor of the district.

atra] describes not only the colour of the poison, but also its deadliness. 'Foul' is the nearest rendering.

131. **ipsa**] as opposed to the *folia*. Cp. v. 297.

faciem] The accus. describes (1) *motion towards* (2) *extension over space*. From this latter comes the 'accus. of Respect' by which what has been said of the whole object is restricted to a part of it. Thus *fac. sim. lauro* = 'like to the extent of its appearance,' but no further—not like e.g. in smell.

132. **alium**] 'different' from that of the laurel.

133. **erat**] would in the strict grammar of prose be *esset*. To make us feel how near it was to being a laurel the poet says roundly 'it *was* a laurel.' Perhaps we are to suppose a traveller speaking, 'it was like a laurel, nay, it was a laurel—if only it had not a different scent.'

labentia] It seems hardly correct to say that the participle is here used for the finite verb as if it were *labentia sunt* = *labuntur*. Rather say this is a description (poeticised) from a botany book. 'The citron resembles the bay, but has a different scent; leaves never falling off in wind; flower tenacious; has medical properties.' The only other passage from Vergil which

is really parallel (G. iii. 505), is again like an extract from a medical work, a sort of diagnosis.

134. **ad prima**] 'to the highest degree,' like the Greek *ἐς τὰ πρῶτα* (Hdt.) or our 'to the utmost.'

135. **fovent**] lit. 'cherish,' here it means 'heal,' 'treat.' Our word 'fomentation' (*fomentum*, from *fovimentum*) may bridge the interval between the two senses.

136. **silvae**] the citron groves. Cp. *Alcin. silv.* v. 87.

137. **Ganges...Hermus**] The name of a great river may very justly stand for the country it flows thro'; in a sense it is the river which makes the country what it is. So the oracle of Ammon when asked whether Marea was part of Egypt answered that all who drank the Nile (below Elephantiné) were Egyptians (Hdt.).

atque] is not put for *neque;* the meaning is India and Libya together cannot match Italy. Comp. v. 87.

auro turb.] 'muddy with gold.' The very mud of the Hermus was gold. The Pactolus, also a 'gold-bearing' river, flowed into the Hermus.

138. **laud. cert.**] 'vie with the merits of.'

laus the praise put for the thing praised, as constantly in English.

Bactra] capital of Bactriana, the country watered by the Oxus, was one of the oldest cities in the world. Balkh which is believed to be built on its site is called by Orientals, 'the mother of cities.'

Indi] probably refers to regions west of India proper, which is represented by *Ganges* above.

139. **Panchaia**] the earthly Paradise of Vergil's day. A certain Euhemerus, the great south sea explorer of the time (about 316 B.C.), went down the Red Sea and along the southern coasts of Asia until he came (so he said) to an island of incredible interest and fertility, which he called Panchaïa, where (said he) he discovered ancient writings which told him the history of the gods, how they had been nothing more than great men who had been worshipped after death.

que] couples *Panchaïa* with *Indi*, cp. *atque* above.

turif. ping. aren.] 'wealthy with incense-bearing sands.' A description proper to Arabia Felix is here given to the fabulous Panchaïa.

arena here as elsewhere (G. I. 70 and perhaps 105) means a light dry soil.

140, 141. When Jason came to Colchis to seek the Golden Fleece, he was commanded by Aeetes to plough 'Mars' acre' with a pair of fire-breathing oxen, and to sow dragons' teeth, from which sprang a crop of armed warriors (*virum seges*). These he defeated by contriving to make them slay one another.

satis dent.] is either (1) the dat. = for the sowing of the teeth, or (2) the abl. = at the sowing &c., 'what time the teeth were sown' (not, 'when the teeth had been sown,' which would be the cart before the horse).

143. Mt. Massicus (*Monte Massico*, or *Dragone*) in Campania, near Sinuessa, was famous for its vineyards.

144. **inplevere**] The perfect is here used, not aoristically, but in its usual sense, just as we might say 'Nature has filled this country with corn and wine.' The present *tenent* follows very naturally. Nature has filled it with corn and wine; the olives and flocks continue to tenant it—comp. v. 82 *miratur* note.

oleae] This is an example of hiatus, i.e. the last syllable is not elided, but retains its independence by reason of the arsis (as v. 88, *orchades et radii et amara* &c.), just as elsewhere a short syllable is lengthened in quantity; see on v. 71.

armenta] Perhaps Vergil mentions these because Italy drew her name, it is said, from her oxen (*ἰταλοί*, vituli).

145. **hinc**, &c.] 'hence (i.e. from this soil) comes the warrior horse who charges proudly into the battle-field.' He means that the horses and the oxen of Italy 'show the mettle of their pasture.'

campo] like *caelo*, v. 306, note.

146. 'Unwatched along Clitumnus
Grazes the milk-white steer.'
Lays of Anc. Rome.

The order (*Clitumne* between *albi* and *greges*) perhaps suggests, what is said more plainly in the next line, that the cattle

owed their whiteness to the virtues of the river's water, as if he had said, 'white because thine, Clitumnus.' Pliny is said (not correctly, however) to have believed that drinking the water made them white; Vergil attributes it to the bathing in it.

max. vict. taurus is of course the order.

147. **flum. sacro**] All rivers were sacred, but Clitumnus derived special sanctity from 'the purest god of gentle waters' (Childe Harolde, IV. 67) in a temple at his fountain-head, described by Pliny (Ep. 8. 8). Here, at Le Vene, stands the temple which Byron has described.

'And on thy happy shore a temple still
  Of small and delicate proportion, keeps,
Upon a mild declivity of hill,
  Its memory of thee; beneath it sweeps
The current's calmness.'

148. 'And yoke the steeds of Rosea
  With necks like a bended bow;
And deck the bull, Mevania's bull,
  The bull as white as snow.'

Prophecy of Capys.

duxere] lit. 'led.' The white oxen did not head the procession, their position being the fifth in order, but they preceded the most essential part of the triumph, the captive leaders of the conquered people, and the triumphal car. (There is an allusion to this in Georg. I. 217,

Candidus auratis aperit quum cornibus annum
Taurus

'opens the procession of the Months.') In this line Vergil happily connects the pastoral glories of Italy at once with her national prowess and her religion. The white steeds and oxen from her pastoral homes are part of the pageant in 'the great triumph which stretches many a mile,'

'Up to the everlasting gates
Of Capitolian Jove.'

149. Vergil means that things will grow all the year round (*ver assiduum*) and that there is warmth in the winter months (*alien. mens. aest.*) 'Summer in months not her own.'

150. **pomis**] probably abl. 'twice the tree is helpful with her fruit.' Houldsworth says that this is no exaggeration,

citing his own observation of fig-trees in Ischia; and Pliny speaks of vines which bore three times in the year, quaintly adding that the people called them mad for doing so [*quas (vites) ob id insanas vocant*].

151. **at, &c.]** On the other hand there were no ravening tigresses, &c.

leon. sem.] 'the fell brood of lions,' suggested by Lucretius III. 741, *triste leonum Seminium.*

152. **aconita]** As the aconite (Wolfsbane) does grow in Italy, Servius supposes that Vergil does not deny the fact, but assumes that his countrymen were never taken in by it (*fallunt*). There is no need for this curious apology. If an English poet, contrasting England with India, said you could walk in English woods without being bitten by snakes, he would not be taxed with ignoring vipers.

legentis] serves as a substantive.

153. **nec rapit]** 'Nor does the snake sweep such monstrous rings along the ground, or gather his scaly length (*squameus*) into a coil with so vast a train.'

155, &c. What Nature has first made well, Art has bettered.

155. **adde tot]** 'Take count too of those many noble cities, and works of human toil.'

156. **cong. manu]** 'piled by the hand of man' alludes to the physical difficulties overcome in building towns on such inaccessible sites. Cp. Aen. VI. 774, *Hi Collatinas imponent montibus arces.* The traveller going towards Rome through Tuscany finds many examples, such as Cortona, Perugia, Orvieto, not to mention smaller places, which recall the lines—

> 'From many a lonely hamlet,
> Which hid by beech and pine,
> Like an eagle's nest hangs on the crest
> Of purple Apennine.'
>
> Lays of Anc. Rome.

157. **fluminaque, &c.]** 'and rivers that sweep beneath the shade of ramparts old in story.' The historic dignity of the cities, the beauty of the reach of water which girdles the town, and the service of defence and enrichment which the river renders, unite in one image in this masterly line, which is at the same time one of the most musical in Vergil.

158. **mare quod, &c.**] is a longer expression for *mare superum* (the Adriatic) and *mare inferum* (the Tuscan or Tyrrhene sea).

159. **lac. tant.**] 'those vast lakes.' Cp. *tanto tractu*, v. 154.

Larius is the Lago di Como.

Tennyson tells us how he passed

'From Como, when the light was gray,
And in my head, for half the day,
The rich Virgilian rustic measure
Of Lari maxume, all the way,
Like ballad-burthen music kept.'

160. **adsurgens**] 'swelling with the billows and bellowing roar of ocean.'

Benacus, Lago di Garda, the broad surface of which can be agitated by storms as violent as those of the sea. It is the largest of the lakes, 37 m. long, and from 2½ to 14 wide.

Sirmio, the poetic haunt of Catullus, *peninsularum insularumque ocellus*, is a promontory on this lake.

161. The Lacus Lucrinus is a small land-locked pool on the coast of Campania, a little north of Pozzuoli (Puteoli); further inland lies a larger lake, the Avernus. Vipsanius Agrippa (U. C. 717) united the two by a channel, strengthened with masonry (*addita claustra*) the ridge between the Lucrinus and the sea, to form a breakwater, and pierced it with a channel. The harbour thus formed was called Portus Julius, in honour of Octavianus, for whose fleet it was designed. According to one calculation (Ruaeus) Vergil began the Georgics in U. C. 716. At any rate the Lucrine harbour was probably the wonder of the day, while Vergil, in its near neighbourhood, at Naples, was writing the poem.

Illo Vergilium me tempore dulcis alebat
Parthenope, IV. 563.

162. **indign.**] 'chafing,' at being kept out by the breakwater.

163. **Iul. unda**] (see on 161) is the water within the mole.

pont. refuso] (1) when the sea is flung back (*refuso* expressing aptly the shattering of the waves against the barrier), or (2) 'when the sea flows over' (into the harbour). Cp. *tenebrosa*

palus Acheronte refuso—'the mirk lake of Acheron's overflow,' Aen. VI. 107.

The latter agrees better with the next line.

Trans. 'Where the Julian waters sound afar with the overflow of ocean, and the Tuscan tide is let loose into the channels of Avernus.'

The noise (*longe sonat*) would be due to the disturbance of the harbour water by the currents passing from the sea through the two apertures in the mole.

165. **rivos**] the stream-like threads or courses of the metal. In a similar sense, *fluxit* is used below.

166. **venis**] 'in its veins.'

The perfects *ostendit, fluxit*, have been thought to point to an order of the Senate forbidding the working of mines. *Plurima fluxit* would then mean, 'has hitherto yielded an abundant stream of gold.'

167. He turns to the best wealth of a country, a 'happy breed of men.'

Best of the best were the Marsi, a race of mountaineers, whose home was the basin of the Fucinus (a mountain-lake 2176 ft. above the sea).

The Marsi were stanch allies of Rome in the Punic War, afterwards her most formidable enemies in the Social (or, as the Romans oftener called it, the Marsic War). A proverb current at that time, that no triumph had ever been won either *over* the Marsians or *without* them, if not literally true, is significant of their *prestige*. Horace speaks of the Dacians as quaking inwardly at the thought of the Marsian infantry (Od. II. 20. 18, *qui dissimulat metum Marsae cohortis Dacus*, and III. 5. 9).

pub. Sab.] The Samnites are probably meant; but the term properly includes all the tribes of the Sabine race, Marsi, Peligni, Lucani, Samnites.

168. **malo**] 'hardship.'

Ligurem] the inhabitants of the rugged mountain tract which forms the gulf of Genoa. The sterility of their stony soil explains *malo*.

verutos] 'armed with the *veru*.' The *verutum* ('spit') was the dart used by the Roman light infantry, a weapon borrowed from the Volsci. It was 3½ feet long, with a round point (*tereti mucrone veruque Sabello*, Aen. VII. 665) 5 in. long.

From Livy I. 43 (*quartae classi*) *nihil praeter hastam et verutum datum* (in the place of *hasta et gladius* of other *classes*) we may perhaps gather that it was not thrown like the javelin, but retained for fighting at close quarters, like the short stabbing assegai of a Zulu warrior. This epithet 'armed with the *veru*' is not less forcible than the accompanying; it is implied that the Volsci knew how to use it.

169. From the races of Italy he passes to the individual heroes—the saviours of the state from successive enemies. See Class. Dict. In *Camillos*, and preceding names, the plural form makes the noun serve as a description of a class, 'Camillus and his like,' just as we might talk of the Miltons and Hampdens of England, meaning her poets and reformers.

170. **Scipiadas**] 'the Scipios,' prop. 'sons of Scipio,' an imitation of the Greek patronymics, Scīpiōnes being a word *quod versu dicere non est.*

dur. bell.] 'dour enemies in fight.'

Caesar] The file of heroes is closed with the new 'saviour of society,' Octavianus, who, having at Actium defeated Antony and Cleopatra, and so relieved Rome from the danger of an Eastern despotism, was now making a journey through Egypt and Syria into Asia, where he was arranging a settlement of the Eastern world.

171. **iam victor**] As this settlement was the completion of the success at Actium Octavianus would naturally be described as 'conqueror' in the bounds of Asia.

172. 'Art driving the tamed Indian far from the ramparts of Rome.' *Inbellem*, an epithet which seems at first to make light of the triumph, means that the Asiatic had been beaten till he 'had no fight left in him.'

With these lines should be compared the passage in Aen. VIII. 675—728, in which the sea-fight of Actium is painted, especially

> *Hinc ope barbarica variisque Antonius armis*
> *Victor ab Aurorae populis et litore rubro,*
> *Aegyptum viresque Orientis et ultima secum*
> *Bactra vehit; sequiturque, nefas! Aegyptia coniunx.*

173. **Sat. tel.**] Saturn was king of the golden age of primal innocence and happiness, comp. v. 538. When then

Vergil calls Italy 'the land of Saturn,' he means to say of his country what Shakespeare says of England—

'This other Eden, demi-paradise.'
Rich. II. Act I. Sc. 2, l. 42.

Compare the whole passage with this.

174. **tibi**] emphatic. ''Tis in thy honour that I essay these matters of immemorial art and glory,' i.e. agricultural matters which have been honoured and studied from antiquity.

175. **sanctos, &c.**] He is studious to give a religious character to his theme. It is a sealed fountain of sacred lore which he is opening.

176. **Ascraeum carm.**] 'the song of Ascra.' Ascra was the birthplace of Hesiod, who wrote the 'Works and Days,' a poem upon agricultural subjects, of which the purpose was to convert to industry the writer's lazy unthrifty brother Perses. Vergil means then that he will be the Hesiod of Italy. It is curious to find him, after vaunting his originality (*sanct.... fontes*), avow in the very next line that he is imitating a Greek. But Latin writers were accustomed to claim originality on the score of being the first to translate or adapt a Greek poet, and here it is fair to say that, if Vergil borrowed some things from Hesiod (and these are not many), he borrowed no poetry.

177. **nunc**] 'This is the place to speak of the genius of different soils.' *Ingenium* = 'that which is born in us' (*ingignitur*), 'nature,' and is not uncommonly applied to inanimate things.

quae, &c.] depends on a verb (*dicere*) implied in *locus* (*est*).

robora] 'the strength,' i.e. the excellence. For the plural compare *vires*, as in I. 86, *occultas vires et pabula terrae Pinguia concipiunt*.

Beginners should note that the Latins do not 'put the plural for the singular' by an arbitrary poetical licence, but only when the object can be thought of either as one thing, or as many things in one. Thus in speaking of bodily strength, *vis* would mean strength as shown in various acts or as seated in various parts of the body. Just so it matters little whether we say 'he summoned all his *forces*,' or 'all his *force*,' but

the plural makes us think of the force as distributed about the body. Here perhaps we might render *robora*, 'the strong points.'

178. The colour is to be described because it is an index of the soil's quality.

natura] vid. on v. 49.

179. **diffic.**] the opposite of *facilis* (vid. v. 223) is 'hard to get anything out of,' churlish. Cp. our own word 'hard,'

> 'But Enid answered, *harder* to be moved
> Than *hardest* tyrants in their day of power.'
> Tennyson.

malignus, the opposite of *benignus*, is 'grudging,' niggardly. Both words are metaphorical.

180. **argilla**] 'marl.'

Colum. says that a surface-layer of marl, mixed with sand, with gravel underneath, suits the olive best. *Tenuis argilla* may perhaps mean 'a thin layer of marl.'

dum. calc. arv.] 'gravel in the bushgrown fields.' *Dumosis* is a practical epithet, the *dumi* (bushes) are one of the three signs of the soil's poverty.

181. **Pallad. silva**] 'the forest, dear to Pallas, of the long-lived olive.'

The olive was sacred to Pallas; it was her gift to Attica; the olive groves are still the chief feature of the Attic plain.

gaudent] they are prolific in, &c.

vivacis] If the olive is a slow grower (v. 3), it is a long laster. Its reputation for longevity has even encouraged the fancy that there are trees on the Mount of Olives which witnessed in their young days the history of the spot, and even that some of the 'immemorial touchwood dust' in the Academe at Athens may have listened once to the talk of Socrates—a fancy we should be loth to disturb.

182. **indic. est**] The abundance of the wild olive proves (*indicio est*, is for a proof) that the soil will suit the cultivated. Connect *surgens* and *plurimus*.

183. **bac. silv.**] the berries of the wild olive. The picture of the berry-strewn slope reminds us of v. 72, *glandemque sues fregere sub ulmis*. Cp. Ecl. VII. 54,

> *Strata iacent passim sua quaque sub arbore poma.*

184. **uligo**, the natural moisture of the soil. It must be *dulcis* (cp. v. 247), because there is also a *salsa uligo*, a brackish moisture very hurtful to vegetation.

185. **frequens**] 'thickly grown.'

fert. ub.] 'fertile with milky nourishment.'

Uber (Greek *οὖθαρ*, which is nearer our own form) means 'a cow's udder;' then, a rich land (much as we speak of 'milky valleys'); then, 'the richness' of land.

The clauses introduced by *quique...quique* are in apposition to one another and to *quae pinguis*, &c. They are different descriptions of the same soil.

186. **qualem**, &c.] 'such as we are often wont to look down on from the sides of a hollow glen.' The spectator is on the slopes and sees the *campus* at the foot of them.

187. **huc liquuntur**] 'into it' (the *campus*) 'soak the streams.' *Liquor* implies motion, hence followed by *huc*.

188. **felic.**] that which makes *felix*, 'fattening.'

edit. austro] lit. 'raised towards the south;' the bottom of the valley slopes from north to south, so as to take the sun.

For the dative see on v. 306.

189. The plough hates the fern because its roots grip the soil strongly and are entangled with one another.

190. **olim**] Cp. v. 94. It is wild soil now, overgrown with grass and fern; some day it will do better things.

fluentis] So *fluere*, v. 100.

191. **Baccho**] does not simply = *vino*, but refers the vigour of the vine to the god's agency; their juice is the blood of the wine-god in their veins.

fert. uv.] Comp. the familiar use of *plenus*, *dives*, &c. with a genitive.

192. The wine is good enough for sacrificial use. 'Such liquor as we pour from the gold of the sacred bowl.'

Cp. v. 101, *Dis et mensis accepta secundis* (*Rhodia*).

pat. et auro] form what grammarians call a hendiadys, one thing expressed by two words, i.e. 'bowls and gold' = 'golden bowls.' Vergil, however, did not express himself in this way because grammarians had invented such a figure and he found

it useful, but because it was more graceful and significant to use two nouns than one. Here, for example, *patera*, a sacrificial vessel, reminds us of the religious character of the act, *auro* of the preciousness of the vessel.

193. 'When the fat Etruscan has blown his ivory pipe.' The Etruscan pipers were a by-word for their sleek appearance. Catullus tells us of the 'full-fed Umbrian or the obese Etruscan;' 'No wonder,' says Servius, 'for they lived on the meat of the sacrifice' (*victimarum scilicet carnibus*). In Italy at any rate they paid the piper handsomely. Note that not even in a joke does Vergil waste an epithet; here the shining prosperous face of the piper is the high point of light in the picture of festive plenty. Some people, wanting in the sense of fun, explain *pinguis* as referring to the Etruscan's puffed cheeks as he plays his pipe; but our readers will not believe them.

ebur] The material is put for the object made of it. So in English we take 'a glass' of wine, heat the kitchen 'copper,' and (which is a near parallel) smoke a 'meerschaum.'

194. **lanc. pand.]** 'on bending chargers.' *Pandus* may mean *curved*, for the *lanx* was like a large soup-plate of silver, and is called *cava* by Martial II. 31. 19; or the word may imply (as in the rendering) the weight of the meat upon it, and so add another touch to the prosperous picture (see on v. above).

fumant.] 'smoking,' either because fresh from the body, or because just boiled.

exta] were the heart, lungs and liver; *viscera* meant 'all between the skin and the bones,' the flesh.

reddere is said to be the technical term for placing the entrails on the altar.

195. The construction is *sin tueri armenta*, &c. (*sit*) *studium*. Cp. III. 179,

Sin ad bella magis studium turmasque feroces,
Aut Alphaea rotis praelabi flumina Pisae.

armenta] 'cattle,' including horses.

tueri] 'keep.'

196. **urentis]** = causing to wither (by their bite or the fancied poison of their saliva). For *uro* cp. Georg. I. 77, *Urit enim lini campum seges.*

culta] = *sata*, the orchard trees, vines and olives. In IV. 126, *Qua niger humectat flaventia culta Galaesus*, the word clearly applies only to corn crops.

197. **saltus**, &c.] 'the mountain lawns and remote pastures of rich Tarentum.'

long. Taren.] The neut. plur. of the adj. is used as a noun. Cp. *caerula ponti*, just as we use the sing. 'the deep of the earth,' 'the waste of the sea,' 'the wild of the forest.'

198. **infel. Mantua**] After the defeat of Brutus and Cassius at Philippi, the Triumvirs (Octavianus, Antonius, and Lepidus) proceeded to 'make war pay for itself,' by distributing certain lands in Italy among their veterans. Cremona, which had been disaffected to their cause, was one of thirty-four cities whose territories had been confiscated for that purpose; this was not enough, and Mantua, 'all too near a neighbour' (*vae miserae nimium vicina Cremonae*, Ecl. IX. 29), was forced, in spite of having favoured the Caesarian party, to give up her lands as well. Vergil had reason to remember it, for he lost his own farm, though by interest at court it was won back again. This happened B.C. 41—40, and is the subject of Ecl. IX. and I., which were probably written in this order.

199. **herb. flum.**] 'on its reedy stream.' So Vergil often describes the Mincius. Comp. Georg. III. 14, 15,

tardis ingens ubi flexibus errat
Mincius et tenera praetexit arundine ripas;

and Milton's

'smooth sliding Mincius, crowned with vocal reeds.'

200. **deerunt**] is a dissyllable, as v. 233. This is called synaeresis ('taking together').

201—2. **et, quant.** &c.] 'All the grass that your herds will eat in a long summer's day, the cool dew of one short night will restore.' Vergil perhaps does not mean this to be taken literally; but from a story told elsewhere of a pole being left on the ground in the plain of Rosea near L. Velinus, and found hidden by the grass next morning, it would not seem to be very exaggerated.

203—211. Soils fit for corn.

fere] goes with *opt. frum.* below, 'is *generally* best suited, &c.,' for not all black soils are good for corn.

presso ping.] 'unctuous under the down-pressed share,' i.e. a dark-coloured soil, which when rolled over and compressed by the share shows a certain oiliness, which yet does not prevent its being *putre*.

204. **putre**] 'friable, crumbly, mouldering.' *Putris* also means 'rotten.' The two meanings easily pass into one another. The 'rotten-stone' with which housemaids clean brass, and 'Rotten Row' (a corruption of Route du Roi), will illustrate this.

namque hoc, &c.] for this quality (friableness) is what we artificially produce by ploughing, i.e. a friable soil must be good for corn, for it gives us by nature that which otherwise we must get by art.

205. **non ullo, &c.**] 'from no champaign will you see more harvest wagons drawn home by the toiling oxen.'

A poet's way of saying that the crops are heavy. He selects those incidents—the broad plain, the number of wagons, the straining of the oxen (*tardis*) under the load—which at the same time are most significant of the fact, and suggest a charming picture; it is a landscape painting in words, and very few words.

206. **iuvencis**] abl. of the instrument, with *decedere*, 'drawn home by.'

207. Another soil good for corn is newly cleared woodland.

aut, &c.] The construction is *aut* (*illa terra est optima frumentis*) *unde iratus*, &c.

iratus] The husbandman is angry at good soil being wasted on timber, as is explained by *ignava* below. The feeling, often a mistaken one, is shared by some farmers now-a-days. We have known them cut down woods on land where timber was the most profitable produce, in a philanthropic rage to grow food for their countrymen. When the leaf mould is exhausted, the farmer gets neither timber nor corn.

devex.] 'carted away.'

208. **evert.—eruit**] Grammatically *unde* is supplied to these verbs, though they rather require *qua*. Both however involve the notion (with which *unde* would agree) of getting rid of the forest *out of* or *off* the land.

210. **pet.—enit.**] Note the perfects; the farmer's action is so prompt that the poet has no opportunity of using the present: before he can speak the thing is done; the birds are gone up aloft and the new-ploughed earth is glistening already. 'The birds, see! have left their nests and sought the height of heaven; but the raw plain glistens already under the push of the ploughshare.'

211. **rudis**] means that the land has been left to itself and taught no lessons by man. Comp. above v. 51, 52, and note.

212. **nam**] (I need to tell you the marks of a good soil) *for* some soils are very worthless.

ieiuna, &c.] 'the hungry gravel of a sloping hill-side.' The gravelly soil is the worse for lying on a slope, for so the little moisture it has drains away more quickly.

213. **casia**, an aromatic plant, with leaves shaped like the olive, which grows in the south of Europe, 'Spurge-flax,' or 'Mountain Widow-wail.' It must be distinguished from the *casia* of v. 466, which is a spice from the bark of an Eastern tree.

ros = rosmarinus ('sea-dew'), Rosemary. Its name comes from its growing on the seashore, and perhaps from its being used to sprinkle with.

214. **tofus**] a volcanic sandstone *tufa*. The hills of Rome and the Campagna are largely composed of it.

exesa] 'eaten out,' 'hollowed,' cp. Aen. VIII. 418, *Cyclopum exesa caminis Antra Aetnaea tonant.*

Vergil *may* (as some think) have believed that the snakes ate the stone, but the line does not say so.

chelydri were venomous snakes, with a hard skin like a tortoise (χέλυς, ὕδωρ) and of amphibious nature.

215. **creta**] 'potter's clay' (*argilla*), not 'chalk.'

negant] personifies the *tofus* and *creta*. 'The rough *tufa*, and the potter's clay, caverned by the black water-snakes, defy other soils to match them in producing the food which serpents love, and affording them their winding lairs.'

217. The nonpareil of soils, which is good for everything alike.

ten. neb. &c.] 'thin vapour and fleeting fumes.' *Nebula* and *fumi* mean the same vapour in rest and motion respectively.

218. **bib. hum.**] 'drinks in the moisture' (of the air) 'and of itself sends it forth from its bosom at pleasure.' In Vergil's language the soil becomes a living, breathing thing.

219. **semper**] Take with *viridis*, and connect both with *vestit*, as if Vergil had written *vestit se viridem.* 'Clothes herself with an always verdant robe of her own grass.'

220. **scabies** is the scurf produced by the *salsa robigo.* Render 'with rust and corroding saltness.'

Comp. Tennyson:

'By shards and *scurf of salt* and scum of dross.'—Vision of Sin.

221. **illa,** &c.] 'this you will find (*tibi*) is the land that, &c.'

223. **facilis...patiens** ascribe a personal character to the soil, as *difficiles*, &c., v. 179. 'Full of bounty for the flocks, and of longsuffering towards the curven ploughshare.'

224. **Vesevus,** *Vesevus Mons* = *Vesuvius.*

vic. Ves.] Vergil did not know what an ill neighbour Vesuvius was afterwards to prove, when 100 years later the first (recorded) eruption of the mountain buried Pompeii and Herculaneum. But Vergil's praise remains true, even after this and repeated eruptions. So fertile is the soil which forms on the cooled lava-beds, that no memory of disaster can scare the Campanian peasants from the scene of them, and the foot and slopes of Vesuvius are at this day thickly peopled and richly cultivated.

225. **ora**] According to an old story, Vergil originally wrote *Nola.* But when the Nola Town Council refused to let him turn the water of a stream on to his land in that neighbourhood, the poet punished them by changing the word into *ora*, and so refusing them the advertisement of their land's fertility.

vacuis] means that Acerrae was a quiet, thinly-peopled country town. So Juvenal, *vacuis Cumis*, III. 2; *vacuis Ulubris*, x. 102.

non aequus] 'unjust, unkind,' because it constantly flooded Acerrae.

227. The order is *si requires (an) rara sit an densa supra morem.*

sup. mor.] 'above the common.'

230. **ante, &c.]** 'you will look out a fit spot beforehand.'

231. **in solido]** If the ground were hollow, the experiment would not be a fair test.

232. **aequabis]** means that the loose mould is to be flattened down. It might or might not become level with the general surface. Render 'tread the mould flat at the top.'

233. **si deerunt]** sci. *arenae*, 'if there shall not be enough earth' (to re-fill the pit).

For *deerunt*, dissyllable, see v. 200.

rarum...uber erit] 'the soil will be loose, and its genius (lit. productiveness) will better suit the flock and the boon vine.'

almus (from *alo*), '*quia praebent quo alas te*' (Heyne).

234. **uber]** see note on v. 185.

235. **superabit]** 'shall be over and above.' *Supero* = (1) to be superior to, (2) to be in excess, (3) to remain over, equivalent to *supererit*. Cp. *superet modo Mantua nobis*, Ecl. IX. 29.

The *scrobes* are the same as the *puteus* above.

236. **glaebas, &c.]** 'then look for resisting clods and clogging ridges, and stout be the oxen with which you first break up the soil.'

237. **proscinde]** is a technical term. The Romans let the land lie fallow, after the crop had been carried in the summer, till February. Then came the *proscissio*, or first ploughing; afterwards, at Midsummer, the *iteratio* or cross-ploughing, at right angles to the first ploughing (verb *offringo*). Again in September it was ploughed (*tertiatio*) at right angles to the *iteratio*. Then followed, with or without a previous harrowing (*occatio*), the sowing (*sementis*).

Et qui, proscisso quae suscitat aequore terga
Rursus in obliquum verso perrumpit aratro.
Georg. I. 97.

238. **quae perhib. amara]** in modern phrase, 'which is of the description called bitter.'

239. **frug.**] dat. From the next line it would seem that *fruges* means not corn crops only, but, as in v. 173, fruits of the earth in general, which are then divided (*arando, Baccho, pomis*) into corn, vines, and garden fruit.

nec mans. &c.] 'neither mellows under the plough, nor keeps unimpaired for the wine-god his purity of race nor for the orchard its reputation.'

240. **servat**] The soil is the trustee of the *genus* and the *nomina*. It betrays the trust.

241. **specimen**] indication or proof of its quality; just as a sample of corn is proof of the quality of the article in bulk.

quali were deep, conical baskets of wicker-work, used as strainers, and therefore made *spisso vimine*, of closely-woven osiers. The *cola* or colanders seem here to be the same as the *quali*.

The shape of the *qualus* is seen in the Corinthian capital, which was suggested to the artist by the sight of a basket covered with a tile and overgrown with acanthus leaves.

242. **fum. tect.**] They were hung up in the roofs, smoky for want of chimneys, to be safe from damp and vermin. Cp. G. I. 175,

Suspensa focis explorat robora fumus.

deripe] 'snatch down.' The vehement word savours of the farmer's indignation at the *ager malus*, that 'naughty soil.' No time must be wasted in trying and condemning.

243. **huc**] 'into these baskets' (*calcentur* implies motion). With *malus*, cp. *sceleratum*, v. 256, and *colles maligni*, v. 179.

dulces] The water must be 'sweet,' i.e. fresh, or the experiment would be vitiated.

244. **ad plenum**] lit. 'to the full.' Render 'to the brim.'

eluct.] 'will work its way out.'

245. **scilicet**] The force here of *scil.* (*scire licet*=you are allowed to learn) may be thus explained: 'Do you ask the reason? I will tell you. The water will, &c.'

246. **ind. fac.**] meant, to 'play the tell-tale.' Trans. 'But the taste will tell the tale all too plain, and warp with its bitter flavour the soured mouths of the triers.'

247. **tristia** is proleptic.

Compare *tristes succos*, where, however, the bitterness resides in the object, while here it is communicated to the human organs. The unripe apple and the face of the boy who bites it may both be called 'sour.'

Perhaps *sapor* recalled v. 126 to Vergil's mind and so brought in again *tristis*.

248. **hoc denique**] 'we learn, to be brief, in this way.' He feels perhaps that his tests are somewhat roundabout, and have been described at sufficient length.

249. **iactata**] worked to and fro.

250. **ad dig. lentesc.**] 'clings to the fingers.' *Lentescit*, lit. means 'grows sticky,' conveying, as *lentus* does, the notion of adhesiveness or pliancy resulting from the softening, by heat or otherwise, of the material.

habendo] 'in handling.' The English construction exactly translates the Latin; in neither case is the verb really passive, but is 'referred in idea to some other agent than the grammatical subject of the proposition' (Madvig), i.e. *tellus lentescit habendo* means 'the earth clings, &c., by some one's handling it,' not 'by being handled.'

So Lucr. I. 313, *Annulus in digito subtertenuatur habendo*, 'the ring is worn away by (our) wearing it.'

251. **maiores**] taller than the average.

ipsa] by itself, unaided (i.e. by manure or cultivation).

iust. laet.] 'rich beyond due measure,' cp. *iustum iter*, 'a full day's march,' *iust. praelium*, 'a regular or pitched battle.'

252. The order is *ne sit illa nim. fert. mihi*, and *mihi* is the Ethic Dative—'may I never find that soil too productive,' 'may that soil never, to my cost, be too productive.'

253. **prim. arist.**] when the ears are young, i.e. just sprouting, in which case the corn would run to straw instead of ear. For this sense of *prima* ('early') cp. Georg. I. 12, *prima tellus* = 'the young earth,' and *prima seges*, v. 266 below.

254. **tacitam**] 'silently,' 'without further questioning,' i.e. you need not put it to the question to make it tell its tale, *indicium facere* (v. 246). No *interrogatio naturae* (as Bacon called physical experiment) is wanted here.

255. **praedisc.**] to learn before experiment.

256. **quis cui color**] 'and what colour belongs to what soil.' It is a double question.

scel. exq. frig.] 'to hunt out the rascal cold.' *Frigus* seems here to be personified like our own Jack Frost.

257. **taxi**] comp. v. 113, *aquilonem et frigora taxi* (*amant*).

258. **hed. nig.**] There was a *hedera alba* (supposed to be a variegated species now extinct) which was esteemed for its beauty—*hedera formosior alba*, Ec. VII. 38.

pand. vest.] 'reveal its footsteps,' 'show where he has been.' This keeps up the personification of *Frigus*.

Professor Ramsay declares this last test that of estimating the quality of untried ground from the her age or trees which grow there spontaneously, to be more practical than any of the others here enumerated.

259. **his animad.**] When these points have been ascertained, i.e. when you have found a soil with the required marks.

multo ante] is connected with *quam infodias: ante* is repeated below instead of a conjunction (*et* or *atque*). The repetition lays more stress upon the need of being in time.

260. **excoq.**] lit. 'to bake thoroughly,' by allowing the sun and air to get to it. Perhaps we may render 'to ripen.'

magn. scrob. conc. mont.] 'to dig up broad mountain-sides with your trenches.'

He is inciting the husbandman to hard work, by picturing the vastness of the enterprise; whole mountains are to be brought under culture. Comp. v. 37, and 354 et seq.

261. **supinatas**] 'turned upside down.'

aquilon. ostend.] that the cold wind may dry and pulverise them.

262. Order *putri arva solo* (*sunt*) *optima*.

263. **id...curant**] 'this the winds make their business, the cold frosts and the stout digger stirring the loosened acres.'

id] = the making the soil crumbly (*putre*). Comp. v. 204, *namque hoc*, &c.

264. **labefacta**] proleptic, 'stirring so as to loosen.' The process was called *pastinatio*. *Robustus* and *iugera* both suggest hard labour.

265. **si quos...fugit**] The indic. implies that there were such people. It would encourage the husbandmen to be told that Vergil had in his eye actual models of good husbandry.

Render: 'But some growers, for there are men who have never let an opportunity escape them, seek out, &c.'

266. **ante**] 'They seek out beforehand a like plot of ground for the nursery, where the young crop of vines may be got ready for their supporters and (for the vineyard) to which it will presently be removed when planted out.'

For **prima** see on v. 253.

267. **digesta feratur**] may be carried when planted out, or, at the planting out. Comp. *satis immanis dentibus hydri*, v. 141. To say that it=*feratur et digeratur* seems needless.

268. Join *subito* and *mutatam*. *Mater* is the earth.

'Lest if you change suddenly the mother soil, the young vines (*semina*) feel strange to her breast.'

269. **caeli reg.**] the quarter of the sky (which it faced when in the nursery). Pliny thought this practice valueless.

270. To the relatives *quo*, *qua*, *quae*, supply as antecedents, *modum*, *partem*, *terga*, accus. after *restituant*. 'That they may restore the manner in which, &c., the side on which, &c., the back which, &c.'

271. **terga**] The tree would naturally turn its *back* to the north.

axi] the North Pole.

272. **adeo**] 'Habit counts for so much (*adeo multum est*) in things of tender age.'

273. The choice of level or hill would depend on the kind of vine, the climate, &c.

274. **prius**] before you plant.

275. **densa**] Some indefinite substantive must be understood, perhaps *semina*.

in denso, &c.] Connect *non segnior ubere:* 'in a closely-planted soil the Wine-God is not feebler in productiveness,' because in the plain, where the close planting is adopted, the soil is rich.

276. **tumul. adclive]** rising in mounds.

supinos] 'sloping.' Comp. *Tibur supinum*, Hor. Od. III. 4. 23. The idea of this word is of something lying on its back, and turning upwards a broad, smooth surface. See above v. 261, *supinatas*.

277. **indulge ord.]** 'give the rows freedom.'

nec setius, &c.] 'yet none the less' (than if they were planted closely) 'let every avenue with its clear-drawn line (*secto limite*) tally to a nicety when you set your trees.'

in unguem] is a metaphor from statuary; the sculptor passed his nail over the marble to test its smoothness. So Horace calls Capito Fonteius, *homo factus ad unguem*, 'a finished gentleman.' The words mean lit. 'to meet or satisfy the nail.'

278. **arbores** = the elms (on which the vines are trained).

279. **ingent. bel.]** 'on some broad battle-field.'

280. **agmen]** is a column in order of march; when halted (*stetit*) and deployed, it becomes *acies*.

282. **renideo** (like γελᾶν, cp. ἀνήριθμον γέλασμα) means both to smile and to glitter. We may render: 'laughs with the billowy gleam of steel.'

283. **med. in arm.]** ἐν μεταιχμίῳ, the space between the opposing ranks.

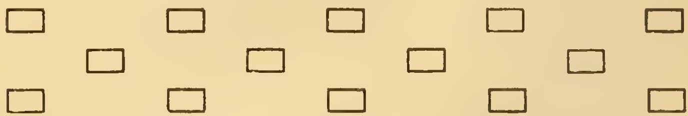
dubius] means 'doubtful which to side with.' The whole passage may be rendered—

'As oftentimes when on some broad battlefield the long legion has deployed its cohorts, and the column has halted in the open plain, and the battle front is formed, and far and near all the earth laughs with the billowy gleam of steel, nor as yet men mingle the grim broil of fight, but Mars wanders unresolved down the lane of war—even so let,' &c.

This is a fine simile, but somewhat startling among the quiet details of vineyard planting. Probably, however, Vergil is addressing the veteran soldiers (if he had forgiven them,

see on v. 198) who had been settled on many Italian districts. They would understand the appeal, 'Drill your vines, old sergeants, as you would drill your squads.'

Vergil means by the comparison that the trees must be arranged in *quincunx* order, as were the maniples of a legion, thus:



By this plan each tree was at the same distance from each of its nearest neighbours, and thereby the nourishment from the soil (see v. 286) and the space for growth of the boughs distributed equally. Thus:



284. **omnia, &c.**] '(So) let the whole vineyard (*omnia*) be meted out with avenues of like measurements' (lit. with equal measurements of the avenues, i. e. let the intervals between the rows, lengthwise and crosswise, be always the same).

285. **inan. an.**] 'an empty fancy.'

286. See note on v. 283—end.

288. **fastigia**] 'the depth.'

Properly *fast.* means 'slopes,' but to ask 'how much slope?' is, practically, to ask 'how much depth?'

289. **vel tenui**] 'even to a shallow ditch.' When *vel* = even, there is an ellipse. The sentence in full would be *committere vel alto sulco vel tenui* = 'to a deep ditch, or (for that matter) to a shallow one' = 'even to a shallow one.'

290. The construction is *arbos altior defigitur ac penitus terrae defig.*

With this coupling of an adverb with an adjective comp.

> *Largior hic campos aether et lumine vestit*
> *Purpureo.* Aen. VI. 640.

terrae defig.] lit. 'is fastened to the earth,' as *defigere aliquem cruci* meant 'to nail a man to a cross.'

arbos] is 'the supporter.'

292. **in Tartara**] Vergil romances a little here: the depth of the tap root would by no means equal the tree's height. But the ancients were often led astray by notions of what *ought* to be, if the sense of proportion and balance is to be satisfied.

294. **multos, &c.**] Order: *volvens mult. nep. mult. vir. saec. vincit* (*ea*) *durando.* 'Many generations, many ages of men it sees roll past it, and by endurance lives them down.'

The tree is said *volvere* that which it sees *volvi.* Comp. *condere*, Ecl. IX. 52. So sailors speak of 'rising the land' when they see it rise.

With *durando vincit* comp.

> 'Nor can I kill my shame,
> No, nor by living can I live it down.'
> Tennyson (Guinevere).

The double alliteration (m's and v's) aptly suggests the succession of the ages, and the persistence of the tree.

296. **tum**] 'therewithal.' *Tum* often indicates not the next event in order of time, but the next point in the description. Comp. note on *iam*, v. 57.

297. **media ipsa**] lit. 'itself in the midst,' 'with its central bulk.' Comp. v. 131, *ipsa ingens arbos.* The expression, by distinguishing the tree from its branches, almost personifies the tree, as if there were a soul of the tree resident like a Dryad in the trunk.

298. Other authorities did not agree with Vergil, but thought that the aspect should vary with the climate.

299. **corylum**] Whether the vine had a sentimental dislike of the hazel (*odit et corulum*, Pliny), or was really injured by its shade or roots, is not quite clear.

nev. flag. sum. pete] 'Don't take your cuttings from the top shoots, whether of the vine or its supporter' (*arbore*).

pete] Perhaps 'attack,' because the proceeding would be a violence to the tree.

301. **tantus, &c.]** This gives the reason for the above precept. So great is their love for the earth, that the shoots nearest to it are the most vigorous, and *vice versâ*. Cp. v. 28.

302. **semina]** as in v. 268.

neve oleae, &c.] because the olive-wood was unctuous and inflammable. **insere** = *inter sere*, cp. v. 299.

truncos] Cp. v. 63.

303. **incaut. past.]** 'through the carelessness of the rustics.' Abl. abs.

excid.] 'has got loose,' like a dangerous animal.

305. **rob. conp.]** 'embraces the trunk'—(the solid wood, opposed to *cortex*).

306. To say that '*caelo* = *ad caelum*' is to translate the word, not to explain it. Perhaps we must explain the dative as a form of the Ethic Dative, the *caelum* being regarded as the recipient of the *sonitus*, and benefited by it or the reverse.

A notable parallel in American slang may occur to our readers, 'He went *for* that heathen Chinee,' where the *Dativus Incommodi* is expressive of 'motion towards' the object. Compare *fer cineres rivo* 'take the ashes to the river,' *terris advertere proram*, &c.

dedit] 'has sent up.' The perf. answers to our idiom 'has been known to,' &c.—'has often ere now.'

secutus] 'darting along the wood.' *Secutus* is used as we speak of 'following the line of the coast,' or of a dress 'following the shape of the body.' So *hederae sequaces* (Persius), 'climbing ivy.'

307. **victor regnat]** 'lords it unconquerably.' Or noting the position of *victor* we may render 'goes conquering through the boughs, and kings it among the summits over them;' conquest first, enthronement afterwards.

308. **ruit]** The word expresses violent, (often) disordered motion in any direction, combines in fact the ideas of 'rush' and 'ruin.' Hence it means 'to heap up' in *ruam acervos*, Hor. S. II. 5. 22, and 'to level' in *cumulos ruit*, Georg. I. 105. Render 'sends rushing up'—'blurts out.'

Compare, for the transitive use of *ruo*, the early English use of 'rush'—

'Hee pulled him downe upon his knee,
And *rushing* off his helm,
Forthwith he struck his neck in two.'
Ballad of Lancelot du Lake—

and for the meaning, as defined above,

'I saw the flaring atom streams
* * * *
Ruining along the illimitable inane.'
Tennyson's Lucretius.

312. **hoc ubi**] scil. *accidit.* The expression is without a parallel in Latin. Something like it occurs in Jul. Caes. Act II. 1,

'Crown him? *That:* (i. e. Do that)
And then I grant we put a sting in him,
That at his will he may do danger with.'

non a stirpe val.] A condensed expression for *stirpe valent et a stirpe repullulant.* Conington, 'They have no strength to rise from the stock again.'

caesaeque] 'Nor if the burnt stock is cut down, can they rear themselves again, and flourish as of old from the earth at their roots.'

reverti] 'to come again,' &c. Comp. *veniunt*, v. 11.

314. **infelix**] 'unfruitful.'

superat] Comp. v. 235. 'Is left master of the field,' Conington.

315. **nec, &c.**] lit. 'let no adviser persuade you with such wisdom' (*tam prud. persuad.*). Render: 'let no adviser, how wise soever, persuade you.'

317. **sem. iacto**] prop. 'when the seed is sown;' here, 'when the vine shoot is planted.' Cp. 268, 302.

318. The subject to *adfigere* is *semen* supplied from *sem. iact.*

concretam] frozen.

319. **satio**] see 317, *semen.*

rubenti] 'blushing' with flowers. The stork (*candida avis*) came to Italy early in March, by which time in that climate the spring flowers would be out in profusion.

320. **invisa**] The snakes hate the stork because he eats them. For the same reason the Dutch are fond of him. So were the Thessalians, and so are the people of Strasburg, with whom the stork is almost a sacred bird, and builds everywhere on the house-roofs, reminding us of his character as given by Isidorus, *Ciconiae veris nuntiae, societatis comites, serpentium hostes*.

321. **prim. frig.**] 'the first cold days,' i.e. at the end of autumn.

rapidus] (from *rapio*) in its original sense = *rapax*, and means 'snatching,' 'devouring,' hence is applied to seas, fire, the dog-star. 'The darting sun' would render the idea.

322. **hiems...aestas**] are here used as the two halves of the year, as χειμὼν and θέρος in Greek.

323. **ver adeo, &c.**] lit. 'to such a degree is Spring, &c.,' 'so true is it that Spring is.' Render: 'Spring it is that, &c.'

324. 'Pulcherrimus versus,' Heyne.

genit. sem.] 'the seeds of increase,' 'generative seeds.'

325. *Iuppiter* = *Diupater*, from Sanscrit root DIV, which indicates brightness. Compare Διὸς (ΔιϜος), *divus*, *dies*, *diespiter*. He is here, as often, identified with the air (cp. *sub Iove frigido* = under the cold sky), and his *coniux* here is the earth.

327. **alit**] by the showers.

mag. corp.] scil. of the earth.

With the combination *magnus...magno*, comp. Georg. I. 190,

Magnaque cum magno veniet tritura calore.

328. **avia virg.**] 'the branches of pathless woods.' For *virgulta* see on v. 2. This passage was suggested by Lucretius I. 10, a passage recalled again in Tennyson's Lucretius—

'The all-generating powers and genial heat
Of Nature, when she strikes thro' the thick blood
Of cattle, and light is large, and lambs are glad
Nosing the mother's udder, and the bird
Makes his heart voice amid the blaze of flowers,
Which things appear the work of mighty Gods.'

329. **certis diebus**] 'at the fixed season.'

330. **almus ager**] 'the boon earth' (*sunt alma quae alunt*).

auris] may be abl., the loosing (*laxant*) being caused by the *aurae*, or dat., 'to meet, or welcome, the airs.' Comp. Georg. I. 44, *Zephyro putris se glaeba resolvit.*

331. **lax. sin.**] 'unzone their bosom' is the opposite to *rura claudit hiemps*, above, v. 317.

'Earth to the breath her bosom dares expose.'—Dryden.

superat] 'abounds.'

omnibus] dat.

humor] means the sap and juices of plants and the nutritive moisture of the soil.

332. **in. nov. soles se credere**] 'to venture themselves into the light of the new suns.'

novos] because spring is the year's beginning.

soles] the suns of each day.

333. **met. surg.**] 'fears the rise of.'

334. **aut actum, &c.**] 'or a storm launched out of the sky by mighty north winds.'

336. From here to 343 is a digression.

non alios dies, &c.] 'days such as these, no other, would I believe, dawned,' &c. He means that it was spring-time when the world was born, not that the spring was perpetual.

338. **ver illud erat, &c.**] 'that was spring indeed; spring it was that the great world was keeping.'

So Tennyson says:

'For those old Mays had thrice the life of these.'
(The Gardener's Daughter.)

339. **hibernis, &c.**] A description of spring to tantalize an Englishman.

parc. flat.] 'spared their blasts' in the sense of 'did not employ them,' as we say 'spare the rod.'

340. **hausere**] drank in (through the eyes), light for poetical purposes being a fluid; or drank in (with the air), light and air being confounded.

341. **ferrea]** *procreata ex lapidibus ad laborem,* Serv.

'The iron breed of men raised their head from fields rugged as themselves.'

Comp. *Deucalion vacuum lapides iactavit in orbem,*
Unde homines nati, durum genus. Georg. I. 62—
and

Gensque virum truncis et duro robore nata.
Aen. VIII. 315.

In Raphael's fresco of the Creation (in the Vatican) may be seen horses, lions, &c., with their heads just above ground, and the body struggling after.

342. **sidera]** The stars are thought of as living creatures, with which the sky is stocked (*inmissae*), as the woods are with beasts. Thus deceased worthies were easily transformed into stars, e.g. 'that starred Ethiop queen' Cassiope.

'Beasts were sent to range the woods, and stars the sky.'

343. He returns to the reasons for planting in spring; hence *possent* instead of *potuissent,* because he is speaking of the present time.

hunc laborem] 'these trials of theirs,' i.e. heat and cold, wet and drought.

344. **tanta quies]** 'So great a respite,' that afforded by the spring.

caloremque] a hypermeter, *que* elided as on v. 443.

345. **exciperet]** The inn *excipit hospitio* a guest who comes from a journey, the hunter *excipit aprum,* coming out of the covert, on the point of the spear, the nurse *excipit infantem* from the mother's arms. Perhaps the last is the metaphor intended here; 'did not a milder sky take the young earth to its bosom' (as if born again each year at spring-time).

346. **quod superest]** lit. 'as concerns what remains,' a favourite phrase with Lucretius. 'For the rest,' 'to pursue our task.'

premes] = 'plant,' but probably not as in v. 26.

virgulta] includes the supporters as well as the vines.

347. **mem. occule]** = *memento occulere.*

348. **lap. bib.]** 'porous stone,' probably sandstone.

squal.] 'rough.' This is the original meaning from which that of 'squalid' is derived.

349. **subibit**] 'will steam up' (from the water evaporating).

350. **animos tollent**] 'will take heart.'

iamque rep.] 'and men have been found ere now who, &c.' He implies that this is an extra precaution. Comp. v. 265.

351. Take *super* with *urguerent*, 'load the plants with, &c.' The stone was not laid *on* the plants, but 'set at an angle on the ground close to the plant' (Keightley) for the purposes described in the next lines.

352. **hoc, &c.**] 'a protection this against rains, a protection when the scorching dog-star splits the fields till they gape again with thirst.'

hoc] 'this' (whether stone or tile); the second *hoc* simply repeats the first.

354. **diduc.**] 'to loosen.' *(Hannibal) diducit scopulos et montem rumpit aceto*, Juv. x. 153.

355. **ad capita**] 'near the roots,' or perhaps 'up to the very roots.' *Caput* and in Greek κεφαλὴ were so used.

iactare, duros] intimate the nature of the *bidens*. It was in shape like a hoe with a piece cut out of the blade so as to leave two prongs or teeth (*dentes*), but in weight (some 10 pounds) like a heavy pickaxe [hence *iactare* 'swing']. Lucretius speaks of *(vis humana) valido consueta bidenti Ingemere.* Its shape fitted it for moving the earth near the vines, since it would not cut the roots as a plough or spade would. The back of the head was used for breaking clods, v. 400.

357. **flectere**] 'drive crosswise.' We now see a new reason for the arrangement of the avenues described vv. 277, &c. It was possible to plough first along the rows, then along the alleys which crossed them at right angles.

Luctantes, *presso*, like *iactare* and *duros*, impress the need of hard labour.

358. **tum**] vid. on v. 296.

hastilia] 'shafts.'

359. **furcas**] to support the horizontal rods (*calami*), hence *valentes*. He does not mean that the vines were to be trained espalier fashion, but to be assisted till they reached the branches of the *arbores*.

360. **viribus**, &c.] 'by the help of which the vines may learn to climb.'

361. With **sequi** comp. *secutus*, v. 306 (note).

tabulata] The elm was so pruned as to leave branches, like successive storeys (*tabulata*) one above the other, with not less than 3 ft. between them. To give room for the grape-clusters, no *tabulatum* was allowed to be in the same vertical line with the one below it.

362. **frondibus**] abl. to be joined with *adolescit*.

364. **palmes**] see v. 90, note.

lax., &c.] 'shooting through the void of air with reinless course.' The metaphor from horse-racing is somewhat grandiose, but Vergil is imitating Lucretius v. 786.

365. **ipsa**] (*vitis*). Comp. v. 297, note.

tempt.] 'to be put to the ordeal of;' there is risk in the experiment.

uncis man.] with the finger-nails.

366. **inter legendae**] 'picked out here and there.'

368. **exierint**] as on v. 81, *exiit ad caelum*.

369. **tum denique**]=*tum demum*. 'Then at length wield a rigorous government, and coerce the flow of the branches.' The husbandman is to remember that he is a Roman, born to subdue the earth, to govern both man and nature, to *debellare superbos*, whether men or trees. Conington compares Shakespeare, *Rich. II.* Act III. Sc. 4,

'Go thou and like an executioner
Cut off the heads of too fast-growing sprays,
That look too lofty in our commonwealth;
All must be equal in our government'—

and Georg. I. 99,

Exercetque frequens tellurem, atque imperat arvis.

371. **tenendum**] 'kept out.'

372. **laborum]** in same sense as in v. 343.

373. **cui]** with *illudunt* below.

super indignas, &c.] 'over and above the winter's wrong and the tyranny of the summer noon.'

indignas] lit. 'undeserved.'

374. **uri]** Caesar (B. G. vi. 28) says that he found in the Hercynian forest some ferocious wild cattle, almost as large as elephants, which he called *uri* (probably a corruption of the German Urochs, great ox). The name became familiar to Romans, and Vergil here applies it to the buffaloes of Italy, still to be met with in the wilder southern parts.

sequaces] 'persecuting,' 'worrying;' the roes are 'always after it.'

375. **inludunt]** 'make cruel sport of.'

pascuntur] requires not *cui* but *quam*. Instead of saying the *quam* is supplied from *cui*, it is better to say that the relative construction is intentionally given up and a finite sentence added: 'which the buffaloes...make cruel sport of; the sheep, &c., browse it down.'

The anacoluthon is such as a primitive writer would use, and has a charm in consequence.

376. **frigora, &c.]** 'cold congealed by the hoar frost' is a strange expression. Vergil borrowed it from Lucretius' *nix acri concreta pruina*, and forgot that *concreta* would not make as good sense with *frigora* as with *nix*.

377. **gravis incumbens]** 'smiting heavily.' It is not quite correct to say that *gravis incumbens*=*graviter incumbens*, but the juxtaposition of the two words shows that the meaning of one is to limit that of the other; the summer is *gravis*, because it *incumbit*. Comp. Georg. iv. 370, *saxosus sonans Hypanis;* Aen. v. 764, *Creber aspirans Auster*.

scop. arent.] are the terraced slopes of a rocky hill. Cp. v. 522.

378. **illi]** may be nom. or dat. If the former, it points the finger of reproach at the *greges*, 'those wicked herds.'

venenum] See on v. 196.

379. admorso] 'bitten about,' 'nibbled.' Notice that with Vergil *stirps* is masc. in its literal sense, fem. in its transferred sense, e.g. *antiqua Teucrorum ab stirpe*, Aen. I. 626.

380. **Baccho...caeditur**] he is sacrificed to the god whose property he injures.

Rode, caper, vitem! tamen hinc, quum stabis ad aram,
In tua quod spargi cornua possit, erit.—Ov. Fast. I. 357.

381. The *proscenium* (*προσκήνιον*, i.e. the part in front of the *σκηνὴ* 'back scene') is the stage.

382. **ingeniis**] 'for their men of genius,' as we say 'the wits' of such a time.

383. **Thesidae**] Theseus was properly the king, not the ancestor, of the Athenian people. But so the men of Aeneas are called *Aeneadae*, A. VII. 616.

384. He speaks of the game called *ἀσκωλιασμὸς*, which was the Greek equivalent to ours of climbing the greased pole for a leg of mutton. When the goat had been sacrificed and his flesh eaten, the skin was sown up, filled with wine, and smeared with oil; the competing rustics then tried to dance on it upon one foot; whoever succeeded carried off the wine-skin, while the company made merry over his rivals' tumbles. As these were many the epithet *mollibus* is considerate.

385. **Troia**, &c.] This is to remind us that the Italians did not borrow the custom from the Greeks.

386. **versibus**, &c.] The *Fescennina licentia* after the vintage.

incomptis] uncouth, perhaps meaning the Saturnian measure, a national Italian metre.

387. **oraque**, &c.] 'masks of hollow bark." The bark, stripped from the tree trunk, is naturally curved or hollow. The sport may be compared with that of 'grinning through a horse collar' at an English fair, and perhaps has its descendant in the masquerade of the Italian carnival.

389. **oscilla**] dim. of *os*, 'little faces.' They were faces of Bacchus, perhaps made of bark, which were hung by a string upon the branches so that they might turn every way with the wind, and bless the vineyard all round.

mollia] some explain as = *mobilia*, easily moved by the wind, but it more probably describes the gentle, gracious features of the god. Cp. *honestum* below.

392. **honestum**] 'comely.' Holdsworth drily remarks, "Mr Dryden, in his translation of the words, seems to have borrowed his idea of Bacchus from the vulgar representation of him on our sign-posts, and so calls it (in downright English) 'Bacchus's honest face.'" The Greek Dionysus was a beautiful youth; the Latin Bacchus is connected in our minds with less gracious associations.

393. **suum, &c.**] 'We will chant to Bacchus the praise which is his due.'

394. **patriis**] 'in native strains,' i.e. in immemorial national music, not borrowed from Greece. See on v. 385, 386.

lances...et liba] chargers (full of *exta*), cp. 194, and cakes (of meal, oil, honey, milk).

395. **duct. stab.**] To make a sacrifice lucky, the victim must be *led* (with a slack rope over its horns) not *dragged*, and must stand still, without being held, at the altar.

sacer] 'devoted.'

396. The hazel, as well as the goat, was an enemy of the vine (v. 299), and therefore, by an act of poetical justice, the flesh of the arch offender is roasted on branches of the minor criminal. *Corulnus* (from *corulus*) being hard to pronounce was changed by metathesis into *colurnus*.

397. **est etiam, &c.**] 'then again there is that other work.'

ille labor] is explained by *namque omne, &c.*

alter] refers to the previous toils, *texendae saepes, &c.*

398. **cui, &c.**] lit. 'for which there is never enough of that which is expended.' Render, 'which is never satisfied with the pains spent on it.' The work (*labor*) is personified as a taskmaster hard to satisfy.

namque] like Greek γὰρ introduces an explanation.

399. **scind.**] prob. with the plough, cp. 356.

versis] 'with the back of the hoe.' The ground was opened with the prongs, and the clods broken up by the back of the hoe. See v. 355 (note).

400. The beat of the rhythm suggests the recurrent swing of the hoe, while the tripping syllables of *redit agricolae* &c., and the sliding measure of *atque in se sua* &c., are hardly less expressive of the quick succession of labours and the rolling months.

401. **nemus**] = *arbustum.*

actus in orbem] 'sweeping in full circle,' lit. 'driven in the direction of a circle.' The farmer's toil is incessant, but so also is the succession of his fruits, v. 516, *Nec requies quin,* &c.

402. **atque**] Though the two clauses are connected by the simple copulative *atque*, it is implied that the one fact (*redit*, &c.) is the consequence of the other (*volvitur annus*). We may render therefore 'even as.' So *tempora mutantur nos et mutamur in illis* might mean *nos mutamur quia temp. mut.*

sua per vest.] 'over its own foot-prints.'

403. **ac iam olim**] 'and already, what time the vineyard has shed her autumn leafage.'

olim] an adverb of time from *ollus* an archaic form of *ille*, means 'at that time,' i.e. a time distant from the speaker in the past or the future. So *olim cum* = *illo tempore cum.* Cp. Georg. III. 303, *cum frigidus olim Iam caedit...Aquarius.*

404. **honorem**] 'their leafy honours.'

406. **dente**] the pruning-hook, which was the constant emblem of Saturn, who turned husbandman, says Juvenal, XIII. 39, when driven from his throne.

relictam] The vine is 'left alone' only for a moment. 'He returns to the vine, and assails it with the shearing blade, and prunes it into shape.'

fingit] is a metaphor from the art of the potter (*figulus*).

408. **primus**] You are to be the first to dig, because there can never be too much of that; to cart rubbish, because it will leave you free when other work calls; to bring in the vine-props, lest the weather should make them rot; but the later you gather the grapes the riper they are.

409. **sarmenta**] the prunings of the vine.

vallos] are the same as *sudes, &c.*, v. 359.

410. **metito**] properly 'reap.' But so he applies *seges, semina, serere* to vine-culture, and (Georg. IV. 231) *messis* to the taking of the bees' honey.

bis] in autumn and spring.

umbra] the foliage of the vine or perhaps of the supporter.

411. **herbae**] in a wide sense. 'Twice the undergrowth chokes the vine-crop with thick-grown briers.'

412. **uterque labor**] i.e. pruning (*pampinatio*) and weeding (*runcatio*).

laudato, &c.] Compliment your neighbours on the grandeur of their vast farms (the *latifundia*, then in fashion, which *perdidere Italiam*) but do not imitate them. So great is the attention required that only a small farm will pay.

415. **caeditur**] for tying up the vines. Perhaps they trained vines upon strong reeds, as now in Italy.

cura] i.e. of cutting the withies, for the *salictum* is *incultum* otherwise.

416. **reponunt**] a more lively way of saying *reponi sinunt.*

417. **iam, &c.**] 'Already the last vine-dresser is singing over the completed rows.' The *antes* (the rows or plots, into which the vineyard is divided) are the theme of his song; hence accus.

418. **tamen**] After all this toil there is more left to do.

pulvis] The soil was pulverised (*pulveratio*) in the belief that the dust would ripen the grapes.

419. **Iuppiter**] in his character of Iuppiter Pluvius.

met. uvis] either (1) an object of terror to the grapes, or (2) [to the vine-dresser] on behalf of the grapes.

420. **non ulla**] An exaggeration; but they require none as compared with the vines.

421. **exspectant**] as in v. 27.

tenacis] 'tearing,' because they catch and hold the clods.

422. **haes.**] 'have laid hold on.'

tuler. auras] 'have braved the breeze,' i.e. have grown strong enough to support it.

423. **satis**] dat. of *sata*. Applied here to olive-plants, as v. 350 to vines.

dente unco] i.e. the *bidens*.

424. **cum vomere**] 'with the aid of the plough:' ploughing is accompanied by produce; the harvest comes *along with* (*cum*) the plough. The meaning of the lines is that mere hoeing will make the olives fruitful, ploughing will make the vines yield abundantly.

425. **hoc**] 'by this,' i.e. *arando*.

nutritor] deponent from *nutrior*, not elsewhere used.

pinguem, &c.] give the effect of *nutritor*, as in Ecl. vi. 4, *pingues Pascere oportet oves*. Comp. 'I will feed fat the ancient grudge I bear him,' Merch. of Venice.

Trans. 'Do but this, and rear the olive into fatness and the favour of Peace.' The *pinguis oliva* is a meet emblem of Peace and Plenty.

426. **poma**] for *pomi*.

sensere valentis] 'have felt their trunks strong under them,' as a grown man feels his limbs.

427. **suas**] cp. v. 393, *suum*.

raptim] lit. 'by snatches,' hence 'hastily.' Comp. remarks on *rapidus*, v. 321.

428. **vi propria**] 'by their native strength,' explained by *opisque*, &c.

Que here couples an adverbial subst. (*vi propria*) with an adverbial adjective. Comp. note on v. 290.

429. **minus**] less (than the fruit trees).

interea] while we are busy cultivating the vine, &c. The argument is, even the forest trees which cost us no tending, yield produce; can we refuse them the small labour of planting them (*serere*, &c.)?

430. **aviaria**] properly *aviaries*, here 'the haunts of wild birds,' the woodlands.

sanguin. bac.] the elder-berries, with which Pan stains himself red. Ecl. x. 27,

Sanguineis ebuli bacis minioque rubentem.

431. **tondentur**] by the cattle.

cytis.] A whitish shrub, of pleasant taste, fed on by cattle, goats and bees—the Arborescent Lucerne (Keightley).

taedas] torches from the pine-wood, which is correctly called *alta.*

432. An amplification of *taedas*, &c. The *ignes* are probably the torch-lights.

433. **et**] So we use 'and' in an indignant question—

'And shall Trelawney die?'

'And dar'st thou then
To beard the lion in his den,
The Douglas in his hall?'
Scott (Marmion).

The expression analysed would be, 'Can nature be so bountiful, *and* at the same time man refuse to help her?'

434. **quid maiora sequar ?**] 'Why should I go far a-field for grander examples? i. e. than *salices*, &c.

genesta, the Spanish broom, here called 'low-growing,' as v. 12, pliant.

435. **illae**] by recalling the nom. lays emphasis on it; 'Why even *they* supply,' &c. The pleonastic use of the pronoun is not uncommon in English—

'Held his head high, and cared for no man, he.'
Tennyson (Enoch Arden).

'A rose-bud set with little wilful thorns
And sweet as English air could make her, she.'
The Princess.

436. **pab. mel.**] 'pasture for the honey-bee,' lit. 'food [for the bee] for the purpose of honey.'

437. There is beauty as well as profit in the unforced bounty of nature. Comp. *Iuvat Ismara Baccho conserere*, v. 37, where the same fervour is inspired by an opposite thought, the triumph of man's industry.

Cytorus was the Box-Hill of Asia Minor. Consult Atlas.

438. **Naryc. &c.**] 'groves that yield the Narycian pitch.' The genit. is somewhat like that in v. 66 (note). Naryx was a town of the Opuntian Locri, who sent colonists to S. Italy. These colonists founded Locri in the Bruttian territory, and near this city was the forest of Sila, on an offshoot of the Apennines, and from that forest came the well-known *Bruttia pix*. By a somewhat wire-drawing process, Vergil calls the pitch 'Narycian.' The *picea* appears to have been like the 'fir' used by our joiners.

arva (from *aro*) **non rastris...obnoxia**] is a kind of oxymoron; as if he had said 'nature's untilled harvest-fields.' Compare v. 512.

439. **obnoxia**] 'beholden to,' as a debtor is to a creditor. Cp. Georg. I. 396,

fratris radiis obnoxia Luna.

440. **ipsae**] Even the growths of the most unpromising spots, 'the frosty Caucasus' itself, are of service.

steriles] as on v. 53, is opposed to *frugiferae*.

441. 'Which the storm-blasts of the East without respite break and bear away.' Observe the rhythm; the verse labours as if it felt the strain of the great winds.

442. **fetus**] products. Join *utile navigiis*.

444. **trivere**] i.e. with the lathe. The aoristic perfect puts the fact in the form of a story, 'It was from these woods that the primitive husbandman got spokes and drum-wheels, and built his first ship.'

hinc] out of these trees.

tymp.] solid wheels without spokes (*Scoticè*, 'tumblers').

445. **posuere**] The word is used elsewhere in the sense of 'to build' (*ponere templum*, *aras*, &c.), here of naval architecture. In the primitive age suggested by the perfects (see on v. 444) the husbandman might easily be his own boat-builder.

446. **viminibus**] abl. The willows are productive with their withies.

447. **hastilibus**] shafts (adapted for spears). So Aen. III. 23, *densis hastilibus horrida myrtus*. Cp. also v. 358, above —*rasae hastilia virgae*. The order is *myrtus et bon. bell. corn.* (*fecunda sunt*) *hastilibus*.

448. **Ituraeos**] These were an Arab tribe of 'the Lebanon' as the district is now called. They were famous archers and sometimes employed by the Romans as mercenaries. Cicero (Phil. II. 44) complains of Antonius for employing them to overawe the government, just as a Republican in France might object to a similar employment of Turcos, *Cur homines omnium gentium maxime barbaros Ituraeos cum sagittis deducis in forum?* The Ituraeans, as good bowmen, would naturally have good bows, so that the epithet has some meaning. An early French writer on a similar theme might have said, 'the yew is bent to make the Englishman's long bow.'

449. **nec...non**] 'Nor does the smooth linden wood, or the lathe-chiselled box, refuse to accept a shape and be graved by the keen steel.'

leves] here probably = smooth, after being chiselled. *Nec tiliae...non* differs from *necnon tiliae*, as the translation given differs from 'moreover the linden...receive.'

451. **torr. und. innat.**] 'swims the torrent wave, launched down the Po,' i.e. are used as canoes. *Innatat* with accus. The *unda* is that upon which the action of *innatat* first takes effect. So *natat* in G. III. 260, *Nocte natat caeca serus freta*. Our expressions 'to leap a fence,' 'sail the seas,' are parallel.

452. **Pado**] abl. The river is the vehicle, and therefore the *instrument* of the motion. Comp. *flumine subvehere*, 'to carry up the stream.'

453. **corticibus, &c.**] 'in the hollow bark, and the womb of a rotted oak.'

alveo] A dissyllable by synaeresis. Cp. v. 200. Vergil says that such trees are useful as natural beehives, but he means to suggest that artificial beehives can be made of bark or hollow trees, as was the practice. *Alveus* itself suggests *alveare* 'a beehive.'

454. Vergil overdoes his advocacy of the wild trees. After devoting nearly half of the whole poem to the vine, it is a little too late to turn round on it, and read his hearers a Temperance lecture.

455. **furentis**] 'maddened' (probably with wine). The fatal broil of the Centaurs and the Lapithae arose at the mar-

riage-feast of Pirithous and Hippodamia. According to a more merciful tradition (Ovid, M. xii. 210, &c.), Rhoetus and Pholus were only driven away, not killed.

456. **leto**, &c.] abl. 'tamed by death,' that is, the wine, which caused their fury, brought on the brawl and so their death.

457. **cratere**] The *crater* (κρητὴρ from κεράννυμι) was the great mixing-bowl, in which the wine and water were mixed, and from which it was drawn off into the goblets (*pocula*). It was a formidable weapon. Elsewhere Vergil describes one so large that a man could hide behind it. Aen. ix. 346.

458. **fort. nim.**] 'happy beyond measure.' The ancients believed that happiness or success beyond the ordinary human lot provoked the displeasure of the Gods, a feeling the Greeks called νέμεσις. Probably *nimium* refers to this idea.

si nôrint] They are *fortunati* now, but whenever they come to be also conscious (*norint*) of their bliss they will be *fortun. nimium*.

459. **ipsa**] 'freely,' 'of her own accord.' He does not mean that earth supports the husbandman without cultivation, but that she freely cooperates with him.

460. **fundit**] Had this been *fundat*, the meaning would have been 'happy the husbandman, inasmuch as the earth pours,' &c. The indic. means 'happy are the husbandmen, they for whom the earth pours,' &c. That is, the indic. merely states a fact as descriptive of the husbandman, while the subjunc. would state the same fact as a reason for another.

facilem] 'easy,' readily obtained. Cp. vv. 179, 223.

iustissima] Because she supplies man's needs and so does her duty by him. Render 'righteous earth showers easy plenty from her soil.'

461. **si non...vomit**] Note indic. 'though for him no house ...disgorges,' &c. Connect *for. dom. alt. superb.*

totis vom. aedibus] 'disgorges from the whole palace.'—*vomit* describes, perhaps with a touch of contemptuousness, the pouring out of the crowd into the street from a close-packed doorway. The entrances into the seats of an amphitheatre were called *vomitoria*.

462. **mane salut.**] 'morning callers.' A great Roman would hold his levée between six and eight in the morning. The late King of Italy used to grant audiences at an hour as early.

463. **varios**] with *testud.* 'inlaid with'—lit. 'variegated with.'

inhiant] 'Nor do (men) stand agape at.' The subject to *inhiant* is supplied from *salutantum.*

464. **inlusas auro**] 'tricked with gold,' i. e. fancifully embroidered. The *vestes* were the covers of the couches, &c.

Ephyr. aera] vessels of the much prized *aes Corinthium. Ephyre* was the ancient and therefore more poetic name of Corinth.

465. **Assyrio**]=Syrio=Tyrio, in the lax geography of Vergil. Cp. on India, v. 116.

venenum is, like *φάρμακον* or our 'drug,' a neutral term, as is also *fucatur*, but here a disparaging touch is evidently intended. 'Nor is the whiteness of wool disguised by the Assyrian drug.'

466. **casia**] The Eastern spice to which we give the name, not to be confounded with the Italian shrub, v. 213, on which bees feed. This spice is the bark of a tree twenty-five feet in height (Keightley). 'Nor is the service of the clear olive's juice adulterate with casia.'

467. **secura**] 'free from care.' '*Secure*' had once its original sense—

'We see the wind sit sore upon our sails
And yet we strike not, but *securely* perish.'
Rich. II. II. 1.

'Upon my *secure hour* thy uncle stole.'
Hamlet.

nesc. fall.] 'a life that knows not to betray.' The life of courts promises satisfaction and then disappoints; the country life makes good its promise of happiness. Cp. Hor. III. 1. 30, *fundus mendax*, and Epod. 16. 45—*nunquam fallens oliva.*

468. **lat. ot. fund.**] 'The liberty of broad domains.' Tennyson's

'And shook *to all the liberal air*
The dust and heat and smoke of town'

gives the spirit of the expression. There is no reference to the *latifundia* (see on v. 412).

469. **vivi**] 'living lakes' of fresh, running water, whereas at Rome they had only artificial ponds.

Tempe] 'vales like Tempe' (τὰ Τέμπεα, η). Shelley's lines (Hymn of Pan) will fix the geography—

'Liquid Peneus was flowing,
And all dark Tempe lay
In Pelion's shadow, outgrowing
The light of the dying day,
Speeded with my sweet pipings.'

471. **salt. ac lust.**] The upland pastures and the forests full of game offer delights to shepherd and hunter.

472. Here are found industry and frugality.

473. **sacra, &c.**] 'pure worship and reverence for eld.'

extrema, &c.] We are elsewhere told that Justice (also called Astraea and Virgo) retired to the mountains when men lost the innocence of the Golden Age—and at last quitted even this refuge for heaven. The myth is verified still in many a mountain district, when the tourists begin to come.

per illos] 'among them.'

475. **me vero, &c.**] 'But for me my first prayer is that the Muses, dear beyond all things else, whose priest I am, smit with a boundless love, may admit me to their company.' He means the Muses as the teachers of philosophy. *ante omnia* might be taken with *primum*, but the rendering given suits the order of the words better.

476. **sacra fero**] means either 'to carry the sacred symbols' in procession, or 'to offer sacrifices.' In either case our rendering would give the thought. So Horace calls himself *musarum sacerdos*, Od. III. 1. 3.

477. **caelique vias, &c.**] 'the ways of heaven and the stars that travel on them.' This would be called a hendiadys; but see on v. 192.

Some questions in physical science are now enumerated. Vergil thought this the highest theme for the poet, and makes Dido's minstrel Iopas sing of them at the feast, Aen. I. 740. Since Lucretius' splendid poem De Rerum Natura, verse seemed the natural, as in ancient times it had been the only, vehicle for scientific thought.

478. **defectus...labores**] 'faintings,' 'travails,' both mean 'eclipse.' In the parallel passage, Aen. I. 742, it is *errantem lunam solisque labores.*

479. **qua vi**] by what force in nature.

tumescant] The rising of the sea is caused by the earthquake (*tremor*).

'And a wave like the wave that is raised by an earthquake grew.'—Tennyson (The Revenge).

482. **tardis noct.**] 'the slow-moving nights.' He speaks of the short days and long nights of winter.

483. If a genius for philosophy is denied me, let me be the poet of country life.

ne] Since *ne* is used for negative *purpose* (*ut non* for negative *consequence*) *ne possim* is lit. 'in order that I may be unable, &c.,' and therefore a purpose is attributed to the *frigidus sanguis*, which is thus in a way personified, as if Vergil had said 'an envious constitution debars me from philosophy.'

has nat. part.] 'this domain of nature.'

484. Take *circum praecordia* with *sanguis*. Empedocles had said, *αἷμα γὰρ ἀνθρώποις περικάρδιόν ἐστι νόημα*, that is, that the blood about the heart was the seat of thought, which was active or the reverse according as the blood was warm or cold, or, as we should say, as the circulation is quick or slow. Yet Buonaparte is said to have had a slow circulation.

485. **rura, &c.**] 'Then let the fields and streams that water the valleys be my delight; be mine an unambitious love of river and of woodland.'

486. **inglorius**] 'unknown to fame,' as in Gray's line

'Some mute inglorious Milton.'

o, ubi, &c.] The construction is *O ubi (sunt) campi? O (ubi est) qui me, &c.?* 'Where are the plains?'='I wish I were there.' Compare

> 'And since he loved all maidens, but no maid
> In special, half-awake he whispered, 'Where?
> O where? I love thee, tho' I know thee not,' &c.
> Tennyson (Pelleas).

campi Spercheusque] 'the plains on Spercheus' banks.' Another hendiadys, and to be explained as on v. 192.

487. **virginibus]** 'the revel ground of Spartan maids,' lit. 'revelled over to the delight of Spartan maids.' See vv. 16 and 114, notes. *Bacchata* the deponent partic. is here used passively.

488. **Taygeta]** (Gk. plur. of Ταύγετον) is the range known nowadays as the Pentedactylon, which terminates in the promontory of Taenarum (Cape Matapan). At the foot of Taletum in this range was a temple to Bacchus, the scene of the orgies here alluded to, which were attended only by women.

Haemus, the modern Balkan range, interesting from the events of 1877—8.

490. **qui potuit, &c.]** Probably Lucretius is meant, for the expressions in the next lines are adapted from his poem. His poem 'On Nature' is the Epicurean philosophy in verse; it was intended to show, among other things, that the terrors of the world after death were mere fables, and that men therefore need not fear death.

rer. caus.] 'to know the causes of things,' e.g. that the universe is made up of atoms, as Lucretius taught.

492. **strep.]** 'the din of insatiate Acheron,' the wailing of the souls in the underworld, which is ever gaping (*avari*) for more victims.

493. **ille]** the *agricola*.

novit] 'has fellowship with,' knows (as acquaintances and friends), which was a privilege of the country dwellers, as the Eclogues show us, e.g. Ecl. 10. 21, 26.

495. His ambition is not roused by the splendour of office in the state, nor by the pomp of foreign courts.

496. **flexit**] 'turned him from his course,' 'tempted him.'

infidos, &c.] 'feuds that shake the loyalty of brothers,' probably alluding to family quarrels caused by ambition. But some understand the words of the contest between the relatives Phraates and Tiridates for the throne of Parthia. See Class. Dict. on *Arsaces*. *Infidos* is proleptic.

497. **coniurato**] 'from the conspiring Danube.' The Danube by freezing over and allowing the Dacians to cross from their country in the mountains (*descendens*) north of that river into Thrace, 'conspired,' as it were, against the Romans.

498. **res Rom.**] 'Not the great Roman state and the death-throes of subject kingdoms' (Conington), i.e. his peace of mind is not disturbed by his nation's 'imperial policy.' The Eastern despotisms which had lately collapsed before Rome would be in his mind.

499. **doluit**] The sentiment is not quite so selfish as it looks. It expresses the Stoic's notion that pity and envy were both vices because they brought the mind into contact with the evil of the world, which he wished to be untouched by. In the country there would be (thinks Vergil) no objects of either emotion.

500. Comp. v. 460.

501. **ferrea**] 'of iron rigour,' perhaps suggesting also the bronze tables on which laws, hard as they, were engraved.

502. **tabularia**] 'archives,' places where were kept the public records, especially the details of the public revenues, their amount, who farmed them, &c. It means then, 'He does not aspire to farm the revenues; he does not care to make a fortune by speculation.'

503. He describes the life of ambition and adventure.

caeca] 'blind,' full of unforeseen perils.

504. **penetrant**, &c.] worm their way into high society.

regum] 'the great,' as often. So we call a local magnate 'the king of so and so.'

505. **exscidiis**] Abl. 'assails with ruinous blows his city and its ill-starred homes.' It has been suggested that this verse glances at Caesar (but some say Antony), v. 507 at Crassus, vv. 508—9 at Pompeius and his admirers.

506. **gemma**] = (*e gemma*) may be taken literally. An onyx or agate would make a cup, and examples still exist in museums, e.g. the 'Tazza Farnese' at Naples.

Sarrano] probably from Sur (Tsur) the old name of Tyre.

507. **defosso**] In times of civil disorder money will be buried for safety. In Aen. VI. 610, there are found among the worst criminals in Tartarus,

> *qui divitiis soli incubuere repertis*
> *Nec partem posuere suis.*

In that passage it is the selfish application of the wealth, here the miserly brooding over it, which is condemned.

508. One man is emulous of the orator's fame, another of the statesman's.

rostris] abl. with *attonitus*. 'Thunderstruck by the eloquence of the rostra.' He is ambitious to become a Cicero.

plausus] the plaudits with which the playgoers greet a popular statesman, as he takes his seat in the theatre. Comp. Hor. Od. II. 17. 25,

> *cum populus frequens*
> *Laetum theatris ter crepuit sonum,*

in honour of Maecenas.

509. **per cuneos**] 'along the benches.' The rows of seats in a theatre are arcs of a circle, and the highest rows are broader arcs than the lower. These rows were intersected by passages, running from the top to the bottom, and the blocks of seats between two such passages were of course wedge-shaped (*cuneus*).

enim] not 'for' but 'indeed.' See v. 104, note. 'Another has been rapt away in open-mouthed wonder by the plaudits of Commons and of Fathers as they roll, yea, roll again, along the benches.' Dryden's translation is severe on these aspirants,

> 'Some patriot fools to popular praise aspire
> Of public speeches, which worse fools admire,
> While from both benches, with redoubled sounds,
> The applause of Lords and Commoners abounds.'

510. **gaud. perfusi**] 'They joy to bathe themselves,' lit. 'being bathed they joy.' He perhaps is thinking of the proscription of the second triumvirate.

511. **exsilio...mutant**] 'They exchange their dwellings...for a land of exile.' In *mutare locum loco* either the place *whither* (as here) or the place *whence* may be in the abl., because either can be viewed as the instrument of the exchange. Thus *Lucretilem mutat Lycaeo Faunus* means 'goes from Lycaeus to Lucretilis,' 'gets Luc. in exchange for (by means of, by giving up) Lyc.' With this sense of *exilium* (= place of exile) comp. Ovid, Fast. I. 540,

Felix, exilium cui locus ille fuit.

512. **alio patriam, &c.**] A kind of oxymoron (see v. 439). A land under a strange sun could not be strictly a *patria*.

513. **dimovit**] Note the perf. Others waste time in barren rivalries; the husbandman all the while has been busy with fruitful industry.

514. **labor**] 'Hence comes his year's employment,' i.e. agriculture satisfies his energies, while others expend theirs on war, intrigue, &c.

515. **meritos**] See on v. 537, and comp. Georg. III. 525.

516. **requies**] sci. *anno*. See on v. 401. The seasons never rest from bearing their various fruits.

519. **Sicyonia**] The olives of Sicyon were of the best. Note the difference between *venit hiemps, teritur*, and such a phrase as *cum venit hiemps, teritur*. The former makes us present at the scene, and the poet accordingly chooses it.

520. **glande**] with *laeti*. 'Fat from their acorn-banquet.' *Glande* marks the season.

521. **et**] 'Or again Autumn is laying at his feet its varied produce.' *Dant, ponit* (cp. v. 460), express nature's willingness.

522. **apricis**] Comp. v. 377 and 112 *apertos*.

523. **interea**] While, without, his fields prosper, his home too is happy.

osculum, a tender diminutive of *os*, as if it were 'a mouth for kissing,' hence = 'a kiss.'

524. **casta**] 'His virtuous home guards uncorrupt its purity.'

525. **demittunt**] 'The cows let their udders droop with the load of milk, and fat are the kids that encounter, horn to horn, on the abundant sward.' *Luctantur* shows they are in good condition, and *gramine laeto* explains why.

527. It is not 'all work and no play' even with the farmer.

ipse] 'the master.' Comp. *αὐτὸς εἶπε*, *ipse dixit.*

agitat] equals *agit*, of which verb it is a stronger form.

528. **ignis**, &c.] 'where the fire burns in the midst,' on some improvised altar of turf. A sacrifice and a feast always went together, for obvious reasons.

coronant] 'crown' (with a wreath of flowers), not like Homer's *κρητῆρας ἐπεστέψαντο ποτοῖο* 'brimmed the bowls with wine,' though possibly borrowed from it with a new application.

529. **pecorisque**, &c.] 'and for his shepherds makes a match with a swift javelin at an elm-tree target.' Perhaps the account of this difficult expression is this: Vergil first says *cert. ponit*, 'he institutes contests,' like *ἀγῶνα τιθέναι*; then he remembers that *ponit* might mean 'sets up' and *certamen* (by a stretch) the object of the contest—'the target:' accordingly as if he had said 'he sets up targets,' he goes on to add *in ulmo*, 'in the elm.' This explanation is not fanciful. To make an expression say one thing and suggest another is in Vergil's manner. Comp. v. 453, note on *alveo*.

531. **nudant**] 'They (the shepherds) strip.' Note the change of subject.

palaestrae] not 'the wrestling-ground,' but the 'wrestling-bout.'

533. **sic...scilicet**] 'Ay, and by such nurture Etruria waxed strong, and Rome became the fairest of all cities under heaven.'

534. **scilicet**] Comp. vv. 61, 245, notes.

535. **septemque**, &c.] Lit. 'being one (city), surrounded her seven heights with a wall.' *Muro* is abl., *sibi* the ethic dative, *septem* and *una* are put close together for the contrast. We may render 'surrounded with a rampart the seven heights of her one home.'

The point here noted, the drawing together of several distinct settlements into one, is the true beginning of Rome's greatness. 'Rome herself, like other cities of Italy, Gaul, and

elsewhere, grew out of the primitive hill-fortresses; the distinction between Rome and other cities, the distinction which made Rome all that she became, was that Rome did not grow out of a single fortress of the kind, but out of several.' (E. A. Freeman.)

536—7. **ante etiam, &c.]** Even during the golden age before Jupiter (*Dictaeus Rex*) had ousted Saturn (see notes on vv. 173, 406), before unnatural man had taken to kill his *meriti iuvenci* (v. 515) for butcher's meat, this was the life lived upon earth.

Dictaei] Jupiter was reared on Mount Dicte, where the Curetes used to drown his infant cries by clashing cymbals, lest Saturn should find him out and eat him.

impia] To slay man's fellow-labourer, the ox, was a sin against good faith and natural affection (*pietas*).

538. **aureus]** because king of the golden age.

539. **necdum etiam]** 'Not yet too had men heard, &c.'

> 'Alas! for Saturn's days of gold,
> Before the mountain men were bold
> To dig up iron from the earth
> Wherewith to slaughter health and mirth
> And bury hope far underground.'
>
> Morris, Jason.

541. But it is time to finish this long stage of our journey.

spatiis confec.] 'We have traversed in our course.' *Spatia* properly are the 'rounds' of a racecourse.

aequor] as in v. 105.

542. **solvere]** to loose from the yoke. *Equum* is the gen. plur.

tempus solvere] See on v. 73, note.

> 'But, overlaboured with so long a course,
> 'Tis time to set at ease the smoking horse.'
>
> Dryden.

APPENDIX.

We said in the Introduction to this little volume that to understand the Georgics we must think of them as a poem intended to glorify the poet's country, to illustrate the beauty and wealth of Italy. So many educated Englishmen now find opportunity to visit that country, that there will be plenty among our readers who will some day be able to observe for themselves the connection between the land and the poem. What we mean may perhaps be illustrated by an extract which we are able to make from the letter of a traveller in Italy. Though a somewhat informal appendage, it will not be inconsistent with the aim of this commentary.

* * * * * * * We spent a day some while ago among the Alban hills, and from morning till evening my head was full of the 'Virgilian rustic measure' of the Georgics. One need be no scholar indeed to enjoy those scenes. The russet woodlands, crisp in the January sunshine, and the backward view over the brown Campagna to Rome and to the sea, make a landscape which would delight one if he knew not a word of Latin: but to wander through it with its own poet's verses in one's pocket, or one's brain, is a threefold pleasure. Memories of Vergil freshen every other incident of the journey, and make commonplace things full of charm. It is midwinter, but before noon the sun burns, and you forsake the coat and gloves in which a shrewd frost sent

you out at dawn: thereon you reflect that 'perpetual spring and summer in months not her own' is no overstrained praise of the Italian climate. Looking over a fence you see a sturdy peasant taking his countryman's words more literally than yourself: he is digging the fields for the sowing with legs bare high above the knees, and *nudus ara, sere nudus* needs no further commentary for you. Out of the ravines and marshy bottoms below you bristle up forests of tall canes, twelve feet high, with a tuft of leaves at the summit. At a turn in the road you come upon a couple of mules, one loaded, the other waiting to be loaded with two huge faggots of these canes, which a woodman is cutting for vine-props. A minute later you see their application: you come to a hill-slope covered with vines trained upon frames made by leaning some four of these canes against one another, after the fashion of piled muskets. You wonder whether the old Italian vine-dresser, when bidden to prepare *leves calamos et rasae hastilia virgae* and to cut down the *fluvialis arundo*, found anything so handy as these *canne* of his descendants. Vineyards thus trained are by no means beautiful, at least before the foliage of the vine hides the white bamboos. But the time-honoured custom which 'interweaves the elms with the gladsome vines' may be observed elsewhere, though even there the traveller in winter-time finds that the charming image of the bridal of vine and elm, which sounded well enough in a book, is scarcely realized to his mind in the sensible objects. The thick, dark, violently contorted trunks of the vine look very loth to accept the union, and rather suggest the fancy of huge snakes, nailed to the trees and writhing. In summer, when the avenues of elms are trellised and festooned with leaf and fruit, it is a different scene. The road leads on up a hill-side divided into broad terraces, each one bordered with a line of olive trees: from the end of one of these vistas, brushing the gray swaying branches with their heads, comes a yoke of oxen, tugging a plough through the tough clay: a sad-looking peasant follows at the antique plough-tail: he halts opposite you, and in answer to a sympathetic question says that 'it *is* stiff work, his cattle are hardly up to it (*sono piccoli*).' Then you remember how his forbears were advised

presso exercere solum sub vomere, et ipsa
Flectere luctantes inter vineta iuvencos.

* * * * * * * *

Not far from old Tusculum I trespassed on a vineyard to learn whether the poet's countrymen still kept his precept concerning the quincunx order. The *padrone* eyed me suspiciously, till I explained my purpose and, for more clearness, showed him a diagram in an annotated copy of his native poet which happened to be in my pocket. He shook his head, and, unaware I fear of the claims of this authority on his respect, declared there was no use in it, and that he never planted so. His vines, trained upon frames of canes as I described above, two or more vines on each frame, were set in narrow avenues, the frames bound one to another by a strong wire passing down each row. Not very much care was taken about the regularity of the intervals between the vines or the rows, and Vergil would condemn the man of drilling his 'cohorts' of vines very badly. I asked another vine-dresser how he propagated his vines. He cut a stick the thickness of my thumb, shortened it to a foot and a half, and said that this would simply be buried in earth, would take two years to make a vine, and two or three more to mature and bear grapes. Is this Vergil's *truncus?* It clearly is not the *propago* which he pronounces the better method of planting vines. Olives they propagate in the way he seems to recommend by merely putting in the soil a piece of the trunk of an old olive: whereupon

truditur e sicco radix oleagina ligno.

We were looking down on the Alban Lake and trying to fix the position of Alba Longa on the opposite bank with the help of a courteous old priest who had come to our assistance, and who did not seem to recognise the name of the classic town but could point out the convent which marks its site, when another object, almost as historical and in far better preservation, caught our eyes. What should come our way but Vergil's own plough, trailed along reversed upon the yoke of its oxen. We stopped it, and asked the owner to let us examine it, 'what do you call this part, what that?' He told us the long piece of timber which served for pole and plough-beam together (did not Vergil recommend that they should be separate parts?) was called *bura* [*buris* hardly changed] and the share *vomere.* Further into details we failed to get: the modern equivalents for *aures, dentalia, stiva* we could not arrive at, by any handling of the parts (which are unchanged) and asking their names: he only replied that 'it is a plough,' and to demonstrate its use, turned his oxen on to the road side, shipped the machine for

action, and ploughed me a few feet of grass to show how it worked. Certainly this ancient tool has seen no changes, ex cept in the way of simplification; for it is ruder and of fewe parts than the model of Georgic I. I told the peasant admiringly that I had never seen such a plough in my own country, and I doubt not he has gone home to tell his wife tha they know just nothing of husbandry where the strange *signo* comes from.

O sancta simplicitas! May it endure yet a little while. But the Italians are going to school again now, and Agricultura Chambers and the latest pattern of steam-plough will soon oust my peasant's naïve engine and all the quaint armoury of golden Saturn's reign, as surely as the railways have banished the stage-coach and its three or four span of oxen which used t drag our fathers up the hill of Perugia. * * * *

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